



ಈಗಲೇ ಪ್ರಸಾರ
In unison with cosmic rhythm
ESTD : 1981

2007

ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)
PERCUSSIVE ARTS CENTRE (Regd)
(Palghat Mani Iyer Memorial Arts Centre)

26ನೇ
ತಾಳವಾದ್ಯೋತ್ಸವ

26th
THAALAVAADYOTSAVA



PALGHAT T.S. MANI IYER



PALANI SUBRAMANYA PILLAI



BANGALORE K. VENKATARAM
(Founder)

PAC, 183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, India
Tel : (080) 32941607, 26609100, 94484 63079, www.percussiveartscentre.org

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ಪರ್ಕಸಿವ್‌ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (೦)

PERCUSSIVE ARTS CENTRE (Regd.)

Founder : Sangeetha Kala Rathna Bangalore K. Venkataram
183, 6th Cross, 2nd Block, Jayanagar, Bangalore E-560011, INDIA



ಈ ಶಿಲೆ ಗ್ರಾಹಕರೊಂದಿಗೆ
In unison with cosmic rhythm

೨೬ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೭

26th THAALAVAADYOTSAVA 2007

VENUE

26th to 29th July

SEVA SADANA

14th Cross, Malleswaram, Bangalore - 560 003

PERCUSSIVE ARTS CENTRE (REGD.)

FOUNDER : Sangeetha Kala Rathna BANGALORE K. VENKATARAM

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

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Musicologist
10, Upstairs, Pookara Street,
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Dr. MAHESH JOSHI

Senior Director, Doordarshan Kendra, Bangalore

inaugurates the festival



Sri CHIRANJIV SINGH

Former Ambassador of India to UNESCO

will release the Souvenir publication



Justice Dr. M. RAMA JOIS

*(former Chief Justice of Punjab & Haryana High Court
& former Governor of Jharkhand and Bihar)*

will be the Chief Guest and present the awards



PT. RAJSHEKHAR MANSUR

*(President,
Karnataka Sangeetha Nritya Academy)*

*will deliver the valedictory address,
distribute prizes to the Winners of
Amruthar Janaki Ammal Memorial
Competition for Percussions*

AWARDEES



Vidwan MAVELIKARA K. VELLUKUTTY NAIR

'Polghat Mani Iyer Memorial Awardee'



Vidwan SOSALE SESHAGIRI DAS

'Talarani Subramanya Pillai Memorial Awardee'



Sri S.N. CHANDRASHEKAR

'Bangalore K. Venkataram Memorial Awardee'



Vidwan B. DHRUVARAJ

'H.Puttachar Memorial Awardee'



Vidwan U.N. GIRIDHAR UDUPA

'CMAA Prize Winner'

☎ : 26609100, 94484 63079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಡು)

(ಪಾಲ್ಗಾಟ್ ಮನೆ ಆರ್ಟ್ಸ್ ಮೆಮೋರಿಯಲ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್)
ಸ್ಥಾಪಕರು : ಸಂಗೀತ ಕವ್ಯಾರತ್ನ ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ
183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 11

ಅಭ್ಯಾಸದ

ತಾಳವಾದ್ಯೋತ್ಸವ 2007

26ನೇ ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯ ಉತ್ಸವ ಹಾಗೂ
ಸಂಗೀತ ಸಮ್ಮೇಳನ

26 ರಿಂದ 29, ಜುಲೈ, 2007

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ಗುರುವಾರ, 26 ಜುಲೈ 2007, ಸಂಜೆ 6 ಘಂಟೆಗೆ

ಡಾ|| ಮಹೇಶ್ ಜೋಶಿ

(ಹಿಂದಿ ನಿರ್ದೇಶಕರು ದೂರದರ್ಶನ ಕೇಂದ್ರ, ಬೆಂಗಳೂರು)
ಉತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸುವರು

ಶ್ರೀ ಚಿರಂಜೀವ್ ಸಿಂಗ್

(ದೂರದರ್ಶನ ಭಾರತ ಮಾತೆ ದಾಖಲಾತಿ)
ನೇರಸಿನ ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ ಮಾಡುವರು
ಉದ್ಘಾಟನಾ ಸಮಾರಂಭದ ನಂತರ
ಮೈಸೂರು ಎಂ. ನಾಗರಾಜ್ ಮತ್ತು ಡಾ|| ಮೈಸೂರು
ಎಂ.ಮಂಜುನಾಥ್ - ದ್ವಂದ್ವ ಪಟಿಸು ನಾಡ
ಎ.ವಿ. ಆನಂದ್ - ವೃಂದಗ
ಗಿರಿಧರ್ ಉಡುಪ್ - ಘಾಟ

ಸ್ಥಳ

ಸೇವಾ ಸದನ

14ನೇ ಕ್ರಾಸ್, ಮಲ್ಲೇಶ್ವರಂ, ಬೆಂಗಳೂರು - 560003

ಸಮಗಿ ಆದರಣೆ ಸ್ವಾಗತ

ಸೂಚನೆ : ಸಂಜೆ 5.45 ಘಂಟೆಗೆ ಮಾರ್ಗದರ್ಶಿ ಸ್ವಾಗತ.

☎ : 26609100, 94484 63079

PERCUSSIVE ARTS CENTRE(R)

(PALGHAT MANI IYER MEMORIAL ARTS CENTRE)

Founded by **Sangeetha Kala Rathna**
BANGALORE K. VENKATARAM

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 11

presents

THAALAVAADYOTSAVA 2007

26th Annual Percussive Arts Festival &
Music Conference

from 26th to 29th, July, 2007

INAUGURATION

on Thursday, 26th July, 2007 at 6.00 pm

Dr. MAHESH JOSHI

(Senior Director, Doordarshan Kendra, Bangalore)
will inaugurate

Sri. CHIRANJIV SINGH

(Former Ambassador of India to UNESCO)
will release the Souvenir publication

The Inaugural function will be followed by a violin
duet concert by

Mysore M. Nagesh & Dr. Mysore M. Manjunath

with A.V. Anand on the surindam and
U.N. Giridhar Udupa on the ghazam

Venue

SEVA SADANA

14th Cross, Malleswaram, Bangalore - 560 003

YOU ARE CORDIALLY INVITED

NOTE : NAGASWARA SWANGATHA AT 5.45 PM

PERCUSSIVE ARTS CENTRE

(PALGHAT MANI IYER MEMORIAL ARTS CENTRE)

Founded by *Sangeetha Kala Rathna* **BANGALORE K. VENKATARAM**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

presents

THAALAVAADYOTSAVA 2007

26th Annual Percussive Arts Festival & Music

from 26th to 29th July 2007

at

SEVA SADANA

14th Cross, Malleswaram, Bangalore - 560 003.

PROGRAMMES

THURSDAY, 26th JULY 2007 - INAUGURATION

6.00 pm : INAUGURAL FUNCTION

7.00 pm : H C K BHATTA MEMORIAL PROGRAM (Courtesy Dr SREEDHAR and Dr H K CHANDRASHEKAR, U.S.A.)

MYSORE M. NAGARAJ & Dr MYSORE M. MANJUNATH (vocal) A. V. ANAND (mridangam), GIRIDHAR UDUPA (ghatam)

FRIDAY, 27th JULY 2007

6.00 pm SANGEETHA KALAN DHIDR K SRIKANTAN ENDOWMENT PROGRAM

STHREE THAAL THARANG presents 'LAYA RAAGA SANGAMAM'

SUKANYA RAMAGOPAL (ghata tharang, ghatam and konakoll)

RANJANI VENKATESH (mridangam) BHAGYALAKSHMI KRISHNA (marching)

7.00 pm U D N RAO MEMORIAL PROGRAM (Courtesy Smt NALINI RAO & family) and U D NARAYANAM, U R THY MEMORIAL PROGRAM (Courtesy Smt YAMUNA DEVI & family)

Prof MYSORE NAGAMANI SRINATH (vocal) NALINA MOHAN (vocal)

B DHIRUVARAJ (mridangam), M A KRISHNAMURTHY (ghatam) BHARADWAJ

SATHAVALLI (marching)

SATURDAY, 28th JULY 2007

5.30 pm NAGAMMA AND A VENKOBACHAR MEMORIAL PROGRAM (Courtesy Mridanga Kala Shiromani A. V. ANAND)

LAYA VINAYASA by K U JAYACHANDRA RAO (mridangam) G. OMKAR (ghatam)

6:00 pm LAYA VINYASA by MAVELIKARA K. VELUKUTTY NAIR
 6:30 pm MUSIC CONCERT (COURTESY SRI V. KRISHNAN, PARTHASARATHY SWAMY SABHA)
 HYDERABAD BROTHERS - RAGHAVACHARI & SESHACHARI (vocals),
 CHARULATHA RAMANUJAM (violin), ARJUN KUMAR (mr. dangam),
 B. N. CHANDRAMOULI (khanjari)

SUNDAY, 20th JULY 2007 - VALEDICTORY SESSION

10:00 am LAYA VINYASA by LAYA VRUSHTI (Percussion Ensemble Of Percussion & Arts Centre) directed by ANOOR ANANTHAKRISHNA SHARMA
 V. KRISHNA (mridangam), G. GURUPRASAD (khanjari), B. S. ARUN KUMAR (drums),
 ANOOR ANANTHAKRISHNA SHARMA (dhol / thavil), UDAYRAJ KARPUR (tabla),
 B. C. MANJUNATH (konagolu)
 10:30 am VALEDICTORY

CONFERRING OF AWARDS

- **PALGHAT MANI IYER MEMORIAL AWARD**
to Sri MAVELIKARA K. VELUKUTTY NAIR
- **PALANI SUBRAMANYA PILLAI MEMORIAL AWARD**
to Sri SOSALE SESHAGIRI DAS
(Courtesy: Dr. A. H. RAMARAO & SUDHAR RAO - RAMASUDHA CHARITIES)
- **BANGALORE K. VENKATARAM MEMORIAL AWARD**
to Sri S. N. CHANDRASHEKAR
- **H. PUTTACHAR MEMORIAL AWARD** to Sri B. OHRUVARAJ
(Created by Khanjari Kala Shiromani H. P. RAMACHAR -
Courtesy: Vidushi B. R. LATHA)
- **CMANA Prize** to Sri U. N. GIRIDHAR UDUPA
(Courtesy: CARNATIC MUSIC ASSOCIATION OF NORTH AMERICA)

Distribution Of Prizes To Winners Of Amruthur Janaki Ammal Memorial Competition For Percussions

(Courtesy: Amruthur Janaki Ammal Charitable Trust & Rotary Club Of Bangalore Laveie Road Bangalore)

Presentation Of G.S. Srinam Memorial Prize (Courtesy: Vidushi: REVATHI MURTHY)

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M. R. DORA SWAMY IYENGAR

Chairman, Council of Experts
DR. R. K. SRIKANTAN

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ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ.)

(ಪಾಲ್ಯಾಟ್ ಮನೆ ಅಯ್ಕರ್ ಮೆಮೋರಿಯಲ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್)

ಸ್ಥಾಪಕರು : ಸಂಗೀತ ಕಲಾಕ್ಷೇತ್ರ ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ
183, 8ನೇ ಕ್ರಾಸ್, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560011

ಜನಿಸಿದ

ತಾಳವಾದ್ಯೋತ್ಸವ 2007

26ನೇ ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯ ಉತ್ಸವ ಹಾಗೂ ಸಂಗೀತ ಸಮ್ಮೇಳನ

26 ರಿಂದ 29, ಜುಲೈ, 2007

ಸ್ಥಳ : ಸೇವಾ ಸದನ

14ನೇ ಕ್ರಾಸ್, ಮಲ್ಲೇಶ್ವರಂ, ಬೆಂಗಳೂರು - 560003

ಕಾರ್ಯಕ್ರಮಗಳು

ಗುರುವಾರ, 26 ಜುಲೈ 2007 - ಉದ್ಘಾಟನೆ

ಸಂಜೆ 6 ಘಂಟೆಗೆ : ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

7 ಘಂಟೆಗೆ : ಪೆಪ್ ಸಿ ಕೆ ಫಿಟ್ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೆಪಿ ಹಾ| ಪ್ರೀದೇವಿ ಮತ್ತು ಹಾ| ಹೆಚ್ ಕೆ ಬಂದ್ರಪೀಡರ್, USA), ಮೈಸೂರು ಎಂ. ನಾಗರಾಜ್ ಮತ್ತು ಹಾ|| ಮೈಸೂರು ಎಂ. ಮಂಜುನಾಥ್ (ಮೈಸೂರಿನಿಂದ ಬಂದ), ಎ.ವಿ. ಅನಂದ್ (ಮೈಸೂರು), ಗಿರೀಧರ್ ಉಮೇಶ (ಘಟಂ)

ಶುಕ್ರವಾರ, 27 ಜುಲೈ 2007

ಸಂಜೆ 6 ಘಂಟೆಗೆ : ಸಂಗೀತ ಕಲಾನಿಧಿ ಹಾ|| ಅರ್ ಕೆ. ಪ್ರೀಕಂಠನ್ ದಕ್ಷಿಣ ಕಾರ್ಯಕ್ರಮ "ಪ್ರೀ ತಾಳ ತರಂಗ" ಅರ್ಪಿಸುವ "ಲಯರಾಗ ಸಂಗಮಮಹಾ" ಸುಕನ್ಯಾ ರಾಮಗೋಪಾಲ್ (ಘಟ ತರಂಗ) ಘಟಂ ಮತ್ತು ಕೊಕ್ಕೋಲಿ. ರಂಜನಿ ವೆಂಕಟೇಶ್ (ಮೈಸೂರು), ಭಾಗ್ಯಲಕ್ಷ್ಮೀ ಕೃಷ್ಣ (ಮೊರಚಂಗ್)

7 ಘಂಟೆಗೆ : ಯು.ಡಿ.ಎಸ್ ರಾವ್ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೆಪಿ ಪ್ರೀದೇವಿ ಎಂ. ರಾವ್ ಮತ್ತು ಕುಟುಂಬದವರು) ಮತ್ತು ಯು.ಡಿ. ನಾರಾಯಣಮೂರ್ತಿ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೆಪಿ ಪ್ರೀದೇವಿ ಯಮುನಾ ದೇವಿ ಮತ್ತು ಕುಟುಂಬದವರು) ಪ್ರಸ್ತುತ ಮೈಸೂರು ನಾಗರಾಜ್ ಶ್ರೀನಾಥ್ (ಗಾಯನ) ನಳಿನಾ ಮೋಹನ್ (ಘಟಂ), ಬಿ. ಧ್ವನಿರಾಜ್ (ಮೈಸೂರು), ಎಂ.ವಿ. ಕೃಷ್ಣಮೂರ್ತಿ (ಘಟಂ), ಭಾರದ್ವಾಜ್ ಸಾತವರ್ಧಿ (ಮೊರಚಂಗ್)

ಶನಿವಾರ, 28 ಜುಲೈ 2007

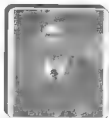
ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ನಾಗಮ್ಮ ಮತ್ತು ಬಿ. ಬೆಂಕೋಬಾಬರ್ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೆಪಿ ಮೈಸೂರು ಕಲಾ ಅಕೇಡಮಿ) ಎ.ವಿ. ಅನಂದ್

6 ಘಂಟೆಗೆ : "ಲಯಮಿನ್ಯಾಸ್" - ಕೆ.ಯು. ಜಯಕುಂದರ ರಾವ್ (ಮೈಸೂರು), ಬಿ. ಟಿಂಕಾರ್ (ಘಟಂ)

6.30 ಘಂಟೆಗೆ : "ಲಯಮಿನ್ಯಾಸ್" - ಮಾವೇರಿಸ ಕೆ. ಪೇಲೂಕುಟ್ಟಿ ನಾಯರ್

ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ (ಕೆಪಿ ಪ್ರೀ ವಿ. ಕೃಷ್ಣನ್, ವಾರ್ಧಕನರಥಿ ಸ್ವಾಮಿ ಮತ್ತು

PROFILES



Dr. MAHESH JOSHI

Senior Director, Doordarshan Kendra, Bangalore

Mr. Mahesh Joshi, a Senior Officer belonging to Indian Broadcasting (Programme) Service has been serving Doordarshan, National Television of India for the past 16 years in several capacities. His postings include Director, Doordarshan Kendra, Panaji-Goa, Director, Doordarshan Kendra, Gulbarga Karnataka and later on Director, Marketing Division, All India Radio and Doordarshan, Bangalore and now as Senior Director, Doordarshan Kendra, Bangalore.

Mr. Joshi has multifaceted academic qualifications with a Basic Degree in Arts and Post Graduate Qualifications in Labour and Post Graduate Qualifications in Labour Law, Industrial Relations and Personnel Management, Journalism Behavioural Sciences, Human Rights and M.B.A. He has already submitted a research thesis on "Media and Human Rights", for his Doctorate.

As Senior Director in Doordarshan, he has been responsible for giving a face lift to the regular "Doordarshan Chandana Channel" with his proactivity both in studio based programmes and in reality performance shows. "Hello Deputy CM", "Hello Minister" programmes on Human Rights, NGO's IT/RT are some of his new innovative programmes that have made "Doordarshan" "Samdeep Darshan". His tenure is dotted by his exemplary approach to the programming and management. He was able to take the medium to the grass roots with an effort to bring people close to the medium. Live performances, live interaction with the audience and meaningful programmes have been his priority. Both the in-house and sponsored programmes have witnessed a major

metamorphosis in the last one and half year of his tenure.

In recognition of the excellence achieved by the Kendra, the Indian Television Industry has conferred the Indian Telly Award on Doordarshan Kendra, Bangalore, as "THE BEST KENDRA" for the year 2005.

Several organizations have already recognized the contribution of Doordarshan Kendra, Bangalore, bringing about qualitative change in the functioning of the Indian Television Industry. The Corporation conferred on him a prestigious "Kempaswamy Award".

The Central Government honoured him with "Mother Teresa Life & Light Award". The Government of Karnataka conferred on him the "Joyapratishth Narayan National Award" which he shared with eminent personalities like Prof. J.R. Rao, Space Scientist and Former Chairman of Indian Space Research Organisation. This apart he has been honoured with "P. Lankesh Award", "Vishweshwaraya Award" and many other awards for his contribution towards the Media.

Youth coupled with dynamism, Joshi's strength are his vast public relations and zest for doing impossible things. His well-wishers call him a "Tiger" and "Crusader".

Mr. Mahesh Joshi is a descendent and great grandson of Guru Govinda Bhat, the Spiritua Guru of Saint Shishunala Sharada, the First Mysic Kannada Poet, popularly known as "Kobier of Karnataka".



Sri CHIRANJIV SINGH

Former Ambassador of India to UNESCO

Chiranjiv Singh, former Ambassador of India to UNESCO in Paris, joined the Indian Administrative Service in 1969. He retired in 2005 as Development Commissioner of Karnataka and Additional Chief Secretary to Govt. of Karnataka. During his career he held various positions in the central and state governments, some of which are: Principal Secretary, Finance Dept., Principal Secretary, Agriculture, Secretary, Culture and Tourism Depts., Director Administrative Training Institute Mysore, Director Mines and Geology, Director, Information, Culture, and Tourism, Govt. of Karnataka, Special Assistant to the Minister of Agriculture, Irrigation, Food and Civil Supplies and Rural Development, Govt. of India, Chairman

of Naval and Air Force Standing Establishment Committees in the Ministry of Defense, Govt. of India, Additional Director General of Tourism, Govt. of India, Chief Executive of the National Council of Hotel Management and Catering Technology Institutes.

Since his retirement he is associated with numerous non-governmental organizations working in the fields of rural development, environment and culture. For his services rendered to the state he was awarded the "Rajyotsava Award" in 2005. At Present he is President of the Alliance Française, Bangalore.





Justice Dr. M. RAMA JOIS

(Former Chief Justice of Punjab & Haryana High Court & former Governor of Jharkhand and Bihar,

M. Rama Jois was born on 27th July 1931 in Araga village of Thirthahalli Taluk, Shimoga District, State of Karnataka. After securing B.Sc. and B.L. Degree from Mysore University, he was enrolled as an Advocate of Karnataka High Court in 1959. He has been very successful in the legal profession particularly in the branch of Service and Constitutional Law. He authored the book "Services under the State" which was published by the Indian Law Institute in 1974 and republished in 1987. He was appointed Judge of the Karnataka High Court in November 1977. His another book "Legal and Constitutional History of India" in two volumes which includes Ancient and Modern Legal, Judicial and Constitutional Law (Vyavahara Dharma and Raja Dharma) has been subsidised by National Book Trust. This book has been described as a monumental work by eminent scholars and judges. In their review of the book, it has been recommended for study for the law degree course by the Bar Council of India. In May 1992, he became the Chief Justice of Punjab and Haryana High Court, which post he held till his retirement. After retirement, he resumed practice as Senior Advocate in the Supreme Court and has argued in matters of National importance. He has been the Honorary Professor in National Law

School of India University, Bangalore. He was awarded Nares Chandra Sen Gupta Gold Medal by Asiatic Society, Calcutta for outstanding contribution to the study of Society and Law, Ancient and Modern, in May 1999. He has been the Vice President of Bharatiya Vidyotsav Bhavan, Bangalore Kendra since 1994 and President Bharat Vikas Parishad since 1999. Justice K. Ramaswamy has stated in his foreword to "Eternal Values in Manusmriti" written by the author, "He has extracted the grains of gold in Manusmriti excluding the unwanted material so that these values are made known and available to the Society. The other important books authored by him are Trivarga: Way to Lead a Purposeful Life in Kannada "Guru: and Social Harmony" in English to commemorate the birth centenary celebrations of Sri Madhava Sadashiva Gotwalkar, the 2nd Sar Sangh Chakra of Rashtriya Swayam Sevak Sangh, popularly known as Gurugi.

He was the Governor of State of Jharkhand and Bihar. He was awarded Doctor of Laws (LL.D) by Kuvempu University, Shimoga, Karnataka on March 27th 2004 for his life time contribution in legal and academic fields.



PT. RAJSHEKHAR MANSUR

(President, Karnataka Sangeetha Nritya Academy)

Born in 1942 at Dharwad, Karnataka, Pt. Rajshekhhar Mansur was initiated early into music and groomed meticulously for nearly 25 years by his illustrious father, Late Pt. Mallikarjun Mansur. The rich legacy of the Jaipur-Atruli Gharana and the rigour of 'Sadhana' were part of his childhood and youth. Even though Rajshekhhar Mansur pursued a teaching career in English Literature and Language, music has remained an essential part of his life. He retired as Chairman & Professor of English, Karnatak University Dharwad, in 2002.

He was trained by his father in the most rigorous and disciplined "Gurup-Shishya" parampara of Music. Hence, he has imbibed the intricate nuances and complexities of the 'gharana', first as a shishya of his father and later as a leading exponent of the Jaipur Gharana.

Pt. Rajshekhhar's performances are distinguished for his astute mastery of the characteristic idioms

of Jaipur Gharana, encompassing the vast repertoire of ragas and layakari. Pt. Rajshekhhar Mansur is being hailed for maintaining the pristine beauty and form of his gharana. Some of his performances have been preserved for archives of the Indira Gandhi Manav Sangrahalaya, Bhopal.

Pt. Mansur is an avid performer at various prestigious music festivals and conferences. He has also given extensive Lecture-Demonstrations on music at various places including the Indian Institute of Management, Bangalore and for SPICMACAY. He is Top Grade Vocalist in Andhra Radio.

Pt. Mansur was a member of the Sangeet-Nritya Academy of Karnataka. In recognition of his contribution to music, the Karnataka State awarded him the Rajyotsava Award in 1997.



AWARDS AND AWARDEES

PALGHAT MANI IYER



Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilmalai R. Sessa Bhagavata, a well-known musician, at Pazhayannur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbar and later under Sri Viswanath Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. With the last, he had a successful a -India tour. His debut was in the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai, there has hardly been a musician who did not covet having him accompany, on Mridangam, Mani Iyer trained a large number of pupils and became the foremost Mridangist of the time. He received Presidential Award for Karnatak Instrument in 1946. He was invited in 1965 to participate in the Conchukin Wealth Music Festival in

London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer Versatile Mridangam Artist Mavelikkara K. Velukkutty Nair gets this Award for the year 2007.

MAVELIKKARA K. VELLUKKUTTY NAIR



Born in Mavelikkara on 2 October 1926 in the famous mridangam artists' Muthukulam Kumara Pillai and Karthikeyani Amma. Velukkutty Nair followed the footsteps of his great father and learned the first lessons of mridangam from the father himself. For 10 years from the age of 15, he received expert training from noted mridanga exponent Padmabhusan Palakkad Mani Aiyer under the gurukula system. He has been accompanying famous vocalists in mridanga during concerts, since the age of 11.

From yester years' great music personalities like Chempai Vaidyanatha Bhagavathar, Dr Semmankudi Sreenivasa Aiyer, G. N. Balasubramanyam, Madhurai Mani Aiyer, M. J. Ramaniathan, Aalathoor Brothers D. K. Pattammal, M. L. Vasanthi Kumari to famous contemporary vocalists like Dr. Balamurali Krishna, Dr. K. J. Yesudas, the list of personalities with whom Velukkutti Nair associated during his more than six-decade long musical life is unending. Mrudangam was not the only passion for Mr. Nair. Trained in vocal music (vaipattai) from early childhood, Mr. Nair has conducted musical concerts (sangeetha kacheri) in several stages, both inside and outside Kerala for the last 10 years.

Mr. Nair served as the head of the Department of Mrudanga at the Swathi Thirunal Music College, Thiruvananthapuram from 1988 to 1982. An "A Top" grade artiste of the All India Radio (AIR), Mr. Nair has been the audition board member of AIR and a visiting professor at the University of Kerala. After Padmabhooshan Palghat Mani Iyer, it is Mr. Nair who has popularized the famous "Thunavoor Bari of Mrudanga" in Kerala. His disciples list includes some of the best known names in Mrudanga, both in Kerala and abroad. He is still continuing with his teaching mission in Mrudangam as well as Carnatic Music.

Velukkutti Nair is a recipient of several awards and accolades. A few among them are Kerala Sangitha-Nataka Academy Award, Kerala Sangitha-Nataka Academy Fellowship, Canalya Visharad, instituted by the Travancore Devaswom Board, Gayaka Ratnam, Laya Vadya Praveena, Mrudanga Ratnam, Sangitha Ratnam, Sangitha Kalanidhi, Dr. Semmankudi Sreenivasa Aiyer Golden Jubilee Award, Manaveeyam Award, Thulasivana Puraskaram, Vadya, K. L. apathi, Kala Darppana and many more to

say. Mr. Nair has rendered yeoman service to the growth and development of Carnatic music in Kerala.

In recognition of his achievements, he receives the Palghat Mani Iyer Award for the year 2007.

PALANI SUBRAMANYA PILLAI



Born on 20-4-1908, son of the great Kanyara Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanyara. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classiness and an intellectual approach. Palani had a unique bari or style, characterized by Sanaadam, the beautiful synchronization of the right and left sides (valanthalai and thoppi) of the instrument. He was the appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KA. AA NIPUNA in the THAALAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Vidwan Sosale Seshagiri Das for the year 2007.

RAMASUDHA CHARITABLE TRUST



Smt. SUDHA RAO



Dr. A. H. RAMARAO

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme **SHARE YOUR JOY WITH OTHERS**. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher

Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Anekal. It has conducted Chathinya Shibiras to educate Women Panchayat Members and Women Members of Mahila

Mandalies to know their duties and responsibilities, the literary programmes, the different aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief houses for the aged institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan Sosale Seshagiri Das for the year 2007.

SOSALE SESHAGIRI DAS

Born in Mysore on 10th January 1925, Sri Sosale Seshagiri Das is one of the most eminent Kanjira players of Karnataka. Seshagiri Das had an attraction for the Kanjira right from his childhood. He was enchanted by the Kanjira playing of Sosale Ramdas and had his initial learning under him. Later he underwent training in mridangam under reputed Vidwan T. M. Venkatesh Thevar.

Sri Seshagiri Das trained himself in the art of Khanjari playing on his own and started accompanying many Harikatha vidwans and musicians from a very young age. In 1937, he moved to Mysore and started playing for leading vidwans of those days. He was given a big break in the field of Carnatic music by violin Vidwan and Maestro Sri. T Chowdiah, who encouraged and helped him gain recognition.



He joined Akashvani Mysore in 1943 when M.V. Gopaswamy was the Station Director and later joined Akashvani Bangalore in 1955. He served as a staff artiste in Akashvani Bangalore till his retirement in 1985.

Seshagiri Das has the distinction of playing for almost all the leading musicians of more than three generations. He has rendered khanjari accompaniment to great vidwans such as Mysore T. Chowdiah, Chembai Vaidyanatha Bhagavathar, C.N. Balasubramanyam, Alathur Brothers, Dr V. Doraiswamy Iyengar, Dr R.K. Srirantan, M.L. Vasanthakumari, R.R. Keashavarmurthy, Dwaram Venkataswamy Nadur, T.R. Mahalingam, D.K. Pattamal, Chintalapudi Ramachandra Rao, Swaramurthy V.N. Rao.

He has played kanjira along with great mridangam vidwans like Paigat Maniyer Palani Subramanya Pillai, Ramanathapuram Murugabhoopathi, Palghat Raghu, Velore Ramabhadran and Umayalpuram Svaranar and many others. Apart from being an eminent performer he has trained number of students who are popular artistes in the field. A very simple and unassuming person Sri Seshagiri Das has received many awards and titles like "Kanjira Vadya Visharadha", "Karnataka Kalatitaxa", "Kalabhushana", "Kanjira Kesari" and "Ganakalabhushana" during the 24th Music Conference of Karnataka Ganakala Parishath held at Subramanya (D.K).

In recognition of his achievements, he receives the Palani Subramanya Pillai Award for the year 2007.

BANGALORE K. VENKATARAM



Born on 10th January 1934 to Post Master S. Krishnaswamy Iyer & Smt. Lakshmi Bangore K. Venkataram was a disciple of maestro Chhatra K.S. Manjunathan and also had guidance in vocal under Gana Kala Bhushana Anand S. Ramakrishna.

Bangalore K Venkataram made his debut in performing in Karnatak Classical music in 1946 and commenced playing with the renowned maestro Mysore T Chowdiah who was in his prime at that time. Since then he had the privilege of accompanying stalwarts in the field like Mysore Vasudevacharya, Chembai Vaidyanatha Bhagavathar, Ariyakudi Ramanujangar, Madurai Srinangam Iyengar of Mannargudi, Nagaswaram T N Rajarathnam Pillai, M. S. Subramanyam Iyer, Dwaram Venkateswamy Naidu, Flute T R Madhuran, Madurai Mani Iyer, G N Balasubramanyam, Chittoor Subramanya Pillai, Alathoor Brothers, Semmangudi Srinivasa Iyer, Dr. Balamurali Krishna, Veena S Balachander, etc. He had the credit the pleasure of having accompanied all leading artists like M S Subbulakshmi, C K Rajan, M Vasanthakumari, Umami Sankara Sastry, Sathur Subramanyam, T K Rangachari, M D Ramanathan, Dr V. Chidambaram Iyengar, M. T. S. Subbatta Krishna Iyengar, Chintalapalli Ramachandira Rao, R. K. Srinantan, A. Subbiah Rao, Chitti Babu, Flute Ramani, Dr S. Ramanathan, Radha Jayalakshmi, Bangalore Violin Trio of H V Krishnamurthy Anoor Ramakrishna-A Veerabhadra, Prof. L. N. Krishnan, Lalgudi Jayaraman, M S. Gopalakrishnan, R. R. Krishnamurthy, T. Guruswappan. He had also accompanied all leading lights of the present generation such as Trichur V. Ramachandran, T V Shankaranarayana, Mandolin Srinivas, Ravikiran, Bombay sisters, T N Seshagopalan, Hyderabad brothers, Sanjay Subramanyam, Flute Sheshank, Unnikrishnan S. Sankar, R. K. Padmanabha D. V. Nagarajan and others.

He had provided ghatam support with great masters like Kumbakonam Rangu Iyengar, Tanjore Ramadas Rao, Palghat Mani Iyer, Palan

Subramanya Pillai, Ramanathapuram Murugabhoopathi, T. K. Murthy, Palghat Raghu, Velloore Ramabhadran, Umavapuram Sivarajam Rammonan Rao, Kamekalaka Rao Karakkudi Mani, T. M. Puttaswamiah C. K. Ayyamani Iyer, M. L. Veerabhadraiah etc. He also played double mridangam with Tanjore Upendran, A. V. Anand etc.

Other activities of Venkataram included his contributions in the academic side like authoring, editing, publishing several monographs on Percussive arts, serving prestigious organisations like Percussive Arts Centre (Director), Karnataka Kanaka Parashat (Founder Secretary and present Vice President), Academy of Music - Bangalore (One of the founders - Bangalore Government of Karnataka), Committee member and involved in several music teaching institutions like Ayyanar College of Music, V. S. College, Madurai, etc. He was the Editor of the quarterly newsletter titled *Journal of Percussive Arts* Centre till his demise.

Venkataram had directed and presented Percussive ensembles with his own ensemble named *Palghat Raghu Veerabhadra* Percussive ensemble. Venkataram served the Karnataka Sangeetha Nruthya Akademi as member, Chairman of the Proficiency examinations of Govt Examination Board, Chairman of the Text Book Committee for Talavadyas, Member of National Talent Scholarship - Govt of India, Selection Committee Chairman of AIR for specific recruitments, Judge for AIR Music competitions etc., He had presented Special Features and Lectures on different topics on the AIR and at the Music Conferences of the Madras Music Academy, Indian Fine Arts Society - Chennai, Karnataka Kanaka Parashat, Bangalore Gayatri

Samaja, ISS Sangeetha Sabha – Mysore, Chembur Fine Arts Centre – Mumbai etc.

Venkataram had several Titles and honours to his credit, important among them being the Chowdiah Memorial Award (1992), State Academy Award – Karnataka Kala Thilaka 1993, Karnataka Rajyotsava Award of Govt of Karnataka in Nov 2001 by Chief Minister S.M., Krishna, Recipient of Senior Fellowship of Dept of Culture Govt of India. He presided over the 28th Music Conference of the Bangalore Gayana Samaja in their 90th Year, in 1996 and received the coveted honour 'Sangeetha Kalarathna', the first Ghata artist to get such an honour.

Bangalore K.Venkataram has left behind his wife Sangeetha Kaalaa Bhooshini Vidushi G.R.Jaya, son V.Krishna Murthy, daughter V.Karavathy Avadhoot (Vocal), daughter-in-law N.R.Harini (Vocal) all of whom approved and graded artistes of AIR & DD, a rare combination of all the members of a single family being AIR approved musicians.

Proteges and those benefitted by his guidance include Flute B.N.Suresh, wife G.R.Jaya, T.S.Sathyavathy, Padma Gurudutt, Nilakanta Ramesh, Anoor Dattatreya Sharma, son V.Krishna etc.

This year the Arts Centre has instituted the **Sangeetha Kalarathna BANGALORE K.VENKATARAM MEMORIAL AWARD** in the name of its founder. All persons connected with Indian Classical Music – musicians, musicologists, art critics and others (of age 70 years and above) who have served the cause of Indian Classical Music with distinction for several decades, will be considered for this Lifetime Achievement Award in memory of Sri Bangalore K. Venkataram. **Son of Art Critic Sri S.N.CHANDRASHEKHAR receives the inaugural BANGALORE K.VENKATARAM MEMORIAL AWARD.**

S N CHANDRASHEKHAR



Son of Smt Sharadamba and Sr S. Nanjudasaya, Senior Advocate of vesteryears, S.N.Chandrashekar is a senior journalist specialized in art criticism. Even as a student at the elementary grade, he was drawn more by music, dance, drama and painting than the academic studies. While at home, melodies aired by his mother and her two sisters who were competent vocalists haunted him a chance exposure to a Bharathanatyam recital fascinated him no end. He was nine years old at the time and was not even aware that the artiste was the legendary Jathu Thayamma. The exposure made him crave to learn the art.

That ambition was fulfilled when he witnessed a programme by the internationally acclaimed Ram Gopal's troupe in Bangalore in 1939. More than Ram's Bharatanatyam, it was the Kathak numbers by Sohanlal of Jaipur that made an impact for him. When approached the Kathak Maestro readily agreed to take Chandrashekar as a Student. With his influence he earned Bhatthanatyam from the famous Coraevaram

Yellappa Pinar As an artiste, he took part in several programmes of Sonnalal's troupe. Meanwhile, with the well known playwright Parvathawani, he acted in several plays.

A skin malady put an end to his artistic career. Even before that around 1947-48 Chandrashekar had started reviewing music, dance and painting for Mysindia, an English weekly edited by Mr Philip Spratt, an Englishman. It was Mr Spratt who encouraged Chandrashekar to go ahead. This he continued while he worked for Samyukta Karnataka, the well known Kannada daily on the managerial side, before he joined Deccan Herald. It was here that his talent blossomed to the fullest to win recognition as an exacting critic of all facets of fine arts. Besides his desk duties, he was also drafted for reporting and writing articles and interviews. On retirement as a Chief Sub Editor, the Indian Express availed of his services, where again he continued with his art reviews. Even after calling it a day, he has continued reviewing dance for Kannada Prabha.

During his career, spanning over 40 years, Chandrashekar served on the AIR Auditor on panel at multiple levels and was a member of the State Lalitkala and Sangeet Nritiya Academies at different parts of time. He has written and edited books for both these academies and the Kannada Sahitya Parishath. Recognising his services in the field of fine arts several institutions have vied with one another to confer honours and awards on Chandrashekar. They include the coveted Rajyotsava award (1986) and that of the two state academies. They have come in handy for him to create endowments in the name of his mentors. Now 85 plus, he still continues his pen-pushing occupation with the Bharatiya Vidya Bhavan.

In recognition of his achievements, he receives the Bangalore K. Venkataram Memorial Award for the year 2007.

H. PUTTACHAR



Born in 1895, Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and accorded a pride of place in the Karnataka concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal harmonium and violin from Chirakkanna. Then he learnt tabla from Puttacharya of Kanchu in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Gurukula Parishat, Karnataka Sangeetha Nalaka Academy felicitated him with the award. He passed away on 11/12/1981.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khariyan play-son H.P. Ramachar. This award will be presented annually to a young versatile musician in recognition of the contribution to the field of Carnatic music. Vidwan B. Druvaraj gets this award for 2007.

H. P. RAMACHAR



Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning mridanga from his father. However, he was attracted towards Khanjira and became an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Basa Vidwan'. Ramachar has the credit of accompanying all the doyens of Karnatak Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. He has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramanabhadran. Ramachar has added new dimensions to the Khanjira-play with his innovative approach and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble 'Mahila Laya Madhura' made a name with it all over the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts has been profusely presented with titles and awards. Among them, the Kannada Raviotsava Award, PAC's Palani Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious 'K. Puttu Rao memorial Paghata Mani Award' and Sangeetha Kalarathna of Bangalore Gayana Samaksh award are a few.

Ramachar has instituted "H. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to an young versatile musician. After his demise his daughter Khanjari Vidushi B.R. Latha has kindly consented to donate the award. This award is presented to Vidwan B. Druvaraj this year 2007.

B. DRUVARAJ



Born in a family of musicians, B. Druvaraj is eldest son of reputed mridangam artist Vidwan L. Bhimachar and vocal musician Smt. S. Jayamma. Born on 14th January 1959, in Mysore, he started learning Mridangam at the age of Seven, under Mridangam Maestro Vidwan H. Puttachar. Later he had tutelage under the Mridangam Great Vidwan Ramanathapuram C.S. Muruga Bhupathi.

B. Druvaraj did proficiency exam in distinction, in the year 1975, conducted by Karnataka Higher Education Examination Board. He is an A grade artist of All India Radio and has edited radio and TV programmes. He is an approved Music Examiner in Percussion for Karnataka Higher Education Examination Board. He is a Bachelor's Degree holder in Commerce from University of Mysore.

Druvaraj has played at various sabhas and cultural organizations all over India and abroad. He has visited Mauritius and South Africa in 1980 on a concert tour. He also participated in the 5th International Jew's harp festival held at Amsterdam in 2006 along with his father brother B. Rajashekar and sister Bhagyalakshmi. Krishna all of whom are reputed morching artists. He is a member of 'Laya Lahari', the well known percussion ensemble of Sri Ayyanar College of Music, Bangalore. Druvaraj has been honored with the title "LAYA VADYA KALABUSHANA" by Sri Thyagaraja Gana Sabha Trust, Bangalore.

Druvaraj has provided mridangam accompaniment to popular artists such as Dr R.K. Sankaran, Saxophone Kadri Gopalnath, R.R. Keshavamurthy, P. Bhuvaneshwaraiah, A.K.C. Natarajan, Aanayampatti Ganeshan, Anoor Ramakrishna, H.V. Krishnamurthy, A. Veerabhadraiah, Prof R. Visweswaran, T.V. Shankararayan, S. Shankar, Prof T.R. Subramanyam, Prof Mysore Nagaraj, Srinath, Ra. Lakshmi, Trinarayanan, Neela Ramagopal, T.S. Satyavathi, Rajakumar Bharathi, Neyveli Santhanagopalan, Kurudi Venkannachar and others.

In recognition of his promising career B. Druvaraj is awarded the H. Puttachar Memorial Award.

CMANA

(Carnatic Music Association of North America)

CMANA is a non profit, tax exempt organization whose objective is to promote the learning, understanding and appreciation of Carnatic Music in the USA. CMANA was founded in 1976 and is run by elected volunteer trustees. Every year, CMANA sponsors concert tours of USA by eminent Carnatic musicians. CMANA also conducts music concerts, lecture demonstrations, and music contests for Children at NJ. They have endowed a Prize to be presented to an young Percussion Artist below the age of 30 U.N. Girdhar Udupa receives this prize for the year 2007.

U.N. GIRIDHAR UDUPA



Ghatam Girdhar Udupa is one of the leading musicians in the world of rhythm. Thumping into the musical world at an age as tender as 4, Udupa has been mesmerizing the audience with his immaculate style and innate creativity.

Born into a family of music and literature, rhythm flows in his blood. After initial tutelage under his father and well-known Mr. Gangai Ulkar Nagendra Udupa, he is currently a disciple of Ghatam Vidushi Sukanya Ramgopal and Ghatam Vidwan V. Suresh.

Udupa, a commerce graduate, has treaded the path of music with a heart of an artist and the will of an innovator. His persistence for perfect on has taken him to the league of the nation's most sought after percussionists.

Udupa performs on the Ghatam, the Indian claypot. He also performs on varied South Indian percussion instruments including Mridangam, Khunjira and Morsing. He renders Konnakol (vocalises) with equal aplomb.

He has accompanied eminent musicians including Saravashree Dr L.Subramaniam, Dr M Balamuralikrishna, M.S.Gopalkrishna, R.K.Srikantan, T.N.Krishnan, Palghat Raghu, Umayalpuram K.Sivaraman, A.K.Palanivel Mysore Nagaraj and Manjunath, Ganesh Kumaresh, Mandolin Srinivas, Dr N.Ramani, K., Yesudas, T.V.Gopalkrishna, M.S.Sheela and others.

Apart from playing authentic Carnatic Music, he has performed in many Fusion, Jazz, Blues, Flamenco, Symphony Orchestra, Celtic Music, Latin Music, DJ Music, World Music, Talavadya (Percussion Ensemble) and Jugalbandhi concerts and has been part of numerous International Music Festivals with renowned Indian Musicians like Dr L.Subramaniam, Pandit Jasraj, Ustad Amjad Ali Khan, Ganesh Kumaresh, Anindo Chatterjee, Sivamani, Kavita Krishnamurti Subramaniam, Pandit Birju Maharaj, Louis Banks, Niladri Kumar, Amruti, Lucky Ali, Ranjit Barot, Bhavani Shankar, Rahul Sharma, Amaan Ali Khan, Ayaan Ali

Khan, Swapan Chaudhuri and Keith Peters and Western Musicians like Larry Corvell, George Brooks, John Neptune, Ivry Gitlis, Lew S. Pragasam, Virginia Mayhew and others. He has been part of several Global Symphony Orchestras including State Philharmonic Orchestra of Siberia (Romania), Polska Filharmonia Sinfonia Baltica of Poland and Royal Symphony Orchestra of Oman.

Udupa is a founder Member of "Layatharanga" a team of Indian classical musicians who have embarked on creating new waves of music blending different forms of classical, folk and world music.

Udupa is the first Indian percussionist to perform at the prestigious Krakow International Percussion Festival in 2005.

Udupa has given concerts under the auspices of prestigious Sabhas all over India and abroad.

Recipient of the prestigious Central Government Scholarship, Udupa bagged first prize at the National Level All India Radio Competition in the Year 2000. He is conferred with the title "Yuva Kala Bharathi" by Bharathi Kalarachar, Chennai and awarded "Ananya Puraskara" by Ananya Culture Academy, Bangalore.

In recognition of his promising career U.N. Gindhar Udupa is awarded the CMANA Prize instituted by the Carnatic Music Association of North America for a Percussionist, in age group of 30 or less.

GS. SRIRAM MEMORIAL PRIZE



G.S. Sriram a promising ghatam artiste and a disciple of Late Vidwan R.A. Rajagopalalan passed away under tragic circumstances at Gorur in the River Nethravathi. In his memory a prize has been instituted by his mother Kunika Vidhesu Revathi Murthy. This Prize will be given to the 1st Prize winner in the senior category of the annual Anuruthur Janaki Annal Memorial Percussion Competition conducted by the Arts Centre. Ch. Raghu Bhagavat receives the prize this year.

MULTI CHANNEL - ONSLOUGHT OR AUSPICIOUS

. S.N Chandrashekar

When the Government of the day during the closing years of last century boldly made way for Globalisation, the country was seemingly unprepared to face the consequent onslaught. The wave itself was so sudden, so rapid and so over-powering that it took some time for the Government and the people to re-adjust their priorities. There were feverish activities at different levels of the Government to reorient its plans and procedures so as to be in a position to fully exploit the advantages of the emerging situation. It was a challenge and an opportunity. How the government and the people met it is as curious as it is interesting. This is evident by the way the government went about its task. Both its export and imports expanded, adding to its economic viability.

The state of affairs in the media, both the print and the electronic, was not much different. They soon realized that it was time they made the best of the promising economic efflorescence. The print media lost no time to introduce new sections and fly sheets, the spectrum covering endless variety of topics. Both the English and the language press started issuing special sections on specific days on a variety of subjects including health, nutrition, industry, women, children and last but not the least, the cinema. While the coverage went a whole hog to include more interesting, more exciting and often more sensational news, their advertisement revenue shot up to set up records, thus accounting for increase in the number of pages. All this with no extra cost. Simultaneous editions became the order of the day, which automatically minimized the number of editions from a single centre, ensuring early delivery of copies to readers. All this meant more job opportunities both to qualified journalists and management experts. With the result journalism which till recently was an ideal suddenly emerged as a profession.

The electronic media could not afford to lag behind, nor did it. The multi channel concept picked up fast, thereby increasing broad/telecast hours. This was inevitable if it had to combat the ubiquitous cable networks. The government came out with a new multipurpose gadget named Direct to Home (DTH) service, which opened out a number of channels for TV viewers to choose from, dubbing broadcast programmes to boot. The most popular among them were the 24-hour channel for music, besides 'raga' during prime time.

In this connection it should not be forgotten that any innovation is fraught with as many imponderable factors as the benefits envisioned. To balance the budget, commercial broadcast which till recently was confined to Vividh Bharati, started intruding into all kind of programmes. This intrusion was often most irritating both on the small screen and the radio. Their timing was verily sadistic, interrupting as it did every time at a crucial point, cutting into the rendition of a song or disrupting when a game of sports had reached a climax. This certainly made one suspect the aesthetic sense of the programmers. Not often, a skeptic might even overlook the positive factors and persist in pinpointing the disadvantages or the incontestable negative features. And how can he be blamed if his expectations are flouted!

This multi-channel idea is one such instance. Though its objective is laudable, certainly keeping with the progressive outlook of the government, its overall usefulness can't be construed as totally purposeful. At any rate, it certainly can't pose a challenge to the entrenched cable network, even granting that the satellite connection ensures better audio and visual quality. True, it opens up endless choice. But it should not be forgotten that after all what the viewer or listener can use is a single channel.

a single programme. In essence of course, like a restless youth who not sure of what he wants constantly keeps twirling the remote and shifting from one programme to the other never settling down to any particular channel. Much the same happens to adults in the face of a dry serial where the theme hardly moves and dilutes the tempo.

Another factor that fails to come to the purview of the customer who decides to go in for some spurious DTH, comes away by the publicity blitz, is the fact that not all systems offer all are a one-time investment. For from that and this will be realzed gradually, once the available number of channels gets withdrawn one after another, settling down to barely a few drab government sponsored channels, the entire range of news in all languages not excepted. This is superfluous, not only because it is inevitably repetitive, but a so no viewer or listener can be conversant with more than two or three tongues! More irritating is the recurring expenditure involved in some cases which will naturally make the buyer feel cheated. That's where the government seems to have failed to make the system fool proof!

True, the radio has lately come out with a flurry of FMs, the choice here again ranging from four to five. Much of it is dedicated to music which certainly, as we come to a large number of listeners. But the fare here is shop-soiled tape music of old masters which when repeated may sound monotonous.

Time was when music, drama, an occasional *hanikatha* and some educational features besides the non-stop sports running commentary of such luminaries like Talyar Khan, were the mainstay of broadcasting. An early 88 Minister like B V Keshkar himself a musical buff had even gone to the extent of asserting that classical music was the main focus on the radio! Much to the regret of artists and fans of classical music, this most sacred arts has taken a back seat. The

case of *Kathas* and plays is no better. One may recall how in those halcyon days when the TV was yet to make its debut, one planned his listening on the basis of data provided in the now defunct Indian Listener which in the initial stages provided the bit of lore. For technical reasons, the radio has perforce resorted to taped music except perhaps in the case of national programmes. Most of such features were scheduled for prime time. Yet earlier to the onslaught of the DTH, one could opt for programmes from almost any centre. It now seems impossible to find a radio which can overcome the technical onslaught of DTH to be able to go beyond the local station.

Another welcome feature in the bygone days was the AIR's constant scouting of new talent which was as it should be. The FMs negate it, the commercial angle restricting the slots of music. With the result one has to be content with what they repeatedly unannounce as a programme of film melodies, which intrudes after a most before and after every other programme. The phone-in programmes are certainly very educative commercial yacupsious too. Here again it's a pity that invariably they are at the expense of regular entertainers. Gone are the days when one expectantly set down after a day's work to a *hanikatha*, a play or a recital of classical music. These three areas were nurtured by the AIR which especially for *Katha* was the only sure opening. Now there are hardly any new names heard in the art. As so there were now a day two or three plays, extending from a half an hour to one hour a week. All these are things of the past. Time something is done to revive them without interfering with the popular, useful, educative folk, rural and technical features.

All this means that the multi-channel proposition for all practical purposes is an onslaught. It remains to be made auspicious. And if and when such a thing happens, I can certainly be a magnificent achievement, something which an avid radio listener looks forward to.

They are like us.....

N. Vijay Siva

A few years ago D K Pottamma, was felicitated with an award by the Travancore Royal family in the lawns of Woodlands Hotel in Chennai. She was showered with encomiums and accolades and given a warm send off. But she was reluctant to leave and dallied around with bright expectation in her eyes. Everyone stood guessing. Then arrived the pack of hot idlis she had ordered from the restaurant to take back home! Her face beamed with joy-joy that surpassed her happiness on receiving the award and accolades!

Listening to her Sivakamasundari or Yendrakku, sarakrupa, watching music and emotion pour forth from her, we could lose ourselves in the philosophic heights and depths of her performance and view her as a saint or demi-goddess. But DKP and her many illustrious counterparts who make divine music, are all human beings—human to the core—each has his or her own delightful whims, fancies and idiosyncrasies, indeed they do enjoy a truly divine communion with God through music, but the human face is as real as this divinity. They like and dislike things and people around them, commit blunders and spark intelligent actions, laugh and cry over the ups and downs of life, chase

people for company or long for solitude. We think they do nothing but practice music, visit temples, submit themselves to their gurus' instruction, get swarmed by fans a ways and bugged by e-mail sellers and telephone calls and that their entire kith and kin treat them with love and admiration. Would you believe that most of these do not happen.

Vocal maestro G N Basubramaniam loved ghoa (condensed milk cake). His accompanists would twist him round the little finger by offering him his favorite sweet, and manipulate the concert song list to their convenience. D K Pottammal would burst into anguished cry when an Indian batsman narrowly missed his century. The legendary Semmangudi Srinivasa Iyer very recently declared that he wished to live a few more years just to savor Sr. Krishna sweets (Mysore pak and of sweets).

The highly sensitive vocalist KV Narayanaswamy would caress his disciples to video play Tamizh Mela Madanakamarai,' to see Kamahassan portray the role of Kameswaran and the divine M S Subbulakshmi's so possessively fond of perfumes, she will not give them even to her dear ones. All of them are

addicted to harmless trivial pleasures—very much like us – a soft side to their tall personality!

Veena virtuoso S Balachander was a lover of theatre and drama. He didn't think twice before barging into a version of Macbeth being specially staged for school kids.

The vibrant vocalist D K Jayaraman once walked out of his house with meager belongings proclaiming his hatred for his wife and children and resolving never to return. Before he reached the street corner he turned back wishing one of his family members would re call him. They didn't! They stood outside the gate watching him with a blank _expression. Hopes shattered, he came back and later confessed that he loved his family. Of course his family loved him too. Such occurrences are not uncommon in our homes either.

The suave and sonorous vocalist M D Ramanathan was moving every rasika to tears at the Indian Fine Arts Society December concert when he suddenly yelled over the microphone, "Don't get lost! Come here!" "Yes, we are lost in your music but why should you yell like this" the audience wondered. Only later it was understood that he was admonishing his 11th foster son who was roaming around. The kid promptly came to the stage and started tasting the coffee from his father's

flask! Couldn't mask the love for his son even at the peak moment!

The soft spoken and pious M S Subbulakshmi was heard last mid September lashing out at somebody in English, "Stupid! Fool!" Who did what to her? Nobody did her any wrong. She was cursing Osama bin Laden for what he d d a to the innocent people in USA. One would not expect such strong language from her.

Mrudangam exponent T K Murthy makes it a point to argue with all the auto drivers who ask for extra fare. He would chide, when asked for 'something 'above the meter fare, "I am myself below the meter (in height)and you want something above!"

All great men in music have a natural human face to their character. Why would God deny them this pleasure? After all God himself relishes aping man. Humans, wherever and whatever they are, are not different. Musicians are no exceptions. They want all that a normal human would. Otherwise why would Tyagaraja file a suit against his brother for a piece of land, why would Papanasam Sivan rebuke Ariyakud Ramanuja Iyengar for recording his composition 'Kartikeya Gangeya' without his prior permission; why would Semangudi Srinivasa Iyer visit his village for a game of cards with his old friends? - because they are like us, very much like us.

PERCUSSIVE ARTS CENTRE (R)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore 560 011 INDIA

REPORT FOR THE PERIOD 2006-2007

Paigat Mani Iyer Memorial Arts Centre was founded in 1981, to promote the interests of Percussive Arts and highlight the Role of Laya in Music. This was registered as "Percussive Arts Centre" in Aug 1985 as a purely non-commercial, non-profit cultural organisation. Members of the Arts Centre include the Founder Members, members of the Reception and other Sub-committees. Programmes are being organised to emphasise the Role of Laya and Thala in Concerts intended to educate intelligent listeners on better appreciation of these aspects. The Focus of all these activities culminate in the annual THAAALAVAADYOTHSAV (Percussive Arts Festival cum Conference). PALGHAT MANI IYER AWARD and PALAN, SUBRAMANYA PILLAI AWARD are the two important contents of this Festival-cum-conference. Veteran Percussionist H P Ramachar created the H. PUTTACHAR MEMORIAL AWARD which is presented to a versatile middle-aged artist in recognition of the merit and provide recognition to that group of artists.

Carnatic Music Association of North America (CMANA) came out with a proposal to give a Prize for a Percussionist in age group of 30 years and below. A sum of Rs. 25,000 has already been received from them for this purpose. The prize was initiated in the year 2003 and is being continued.

The 25th Annual THAAALAVAADYOTHSAV, the Silver Jubilee Celebrations, was celebrated for a whole week under the joint auspices with and at the Bangalore Gayana Samaja. On the Inauguration Day, the 28th May, 2006, the PALAN, SUBRAMANYA PILLAI AWARD donated by Smt. Sudha Rao & Dr. A. H. Rama Rao of Ramasudha Charitable Trust, was presented to Vidwan Sr. Chingleput Ranganathan by Sr. K. Jaira, Commissioner, Bangalore Mahanagara Palike. He also presented the H. PUTTACHAR MEMORIAL AWARD to Vidwan G. S. Ramanujam. Sri V. Srinivas, Director, Directorate of Kannada & Culture, presented the CMANA prize for year 2006 to Vidwan G. Guruprasanna and also released the Souvenir Publication K. PLATTU RAO MEMORIAL PALGHAT MANI IYER AWARD created by Sri K. K. Murthy, President, Academy of Music, Bangalore, was presented to Sri. Mannargudi A. Easwaran by Sri K. Kasturirangan, Director, National Institute of Advanced Studies on the 31st May, 2006 at the Chowdiah Memorial hall. He also presented the prizes of the Amruthur Janaki Ammal music competition for Percussion (donated by M. R. Dora Swamy Iyengar). He lauded the efforts of the Arts Centre in promoting Percussion Art & Artists.

The silver jubilee lifetime achievement award donated by Vidushi Anasuya Kulkarni & Sri Narayana Kulkarni was presented to Dr. R. K. Srikanth on the

4th June, 2006 the valedictory function of the Thaalaavadyotsav by Sri M P Prakash MLA, Former Deputy Chief Minister of Karnataka Proff B K Chandrashekar MLC, Former Minister for Education & IT, GOK was the Chief Guest Mahamahopadhyaya Dr R Sathyanarayana, Renowned Musicologist delivered the valedictory address.

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians The YOUTH FORUM of the Arts Centre organised listening Sessions - with Veena Pari Centre for Arts Study circles, Krishnothava, Children's Day programmes, including the Amruthar Janaki Ammal Memorial Competition for Percussions (donated by M R Doraiswamy Iyengar, President) were conducted The Percussion competition was co-sponsored by the Rotary Club of Bangalore

Details of all the programmes conducted during the Year are furnished separately

The special projects undertaken this year included (1) Percussion Ensemble of the Arts Centre - Harmony with Melodic and Rhythmic Structures" and "Rhythmic innovations for Percussion Ensembles" presented at various places of Percussions under assistance of Department of Kannada & Culture, G O K (2) Thaalaavadya Seminar 12 on Arithmetics on Thaalaavadya under financial assistance from Sangeet Natak Akademi, New Delhi

Video Documentaries of eminent artists have already been on our anvil Veterans Thitte Krishna Iyengar R K Srikantan, Dr V Doraiswamy Iyengar, Anoor S Ramakrishna and veteran violin maestro R R Keshavamurthy, A V Anand have so far been covered The Arts Centre has also been publishing a quarterly newsletter originally called PERCUSSIVE ART later renamed as THAALAVADYA for the last 17 years. After the untimely demise of Founder Director Bangalore K Venkataram who was the Chief Editor of the Newsletter we requested Sri N S Krishnamurthy, former Director of All India Radio, to write the Editorial He has been writing editorials in his inimitable and forthright manner and they have been received well Sangeet Natak Akademi, New Delhi Dept of Culture - Govt of India Directorate of Kannada & Culture -Govt of Karnataka, have helped us with their grants-in-aid Dr Sridev & Dr H K Chandrasekhar of USA have helped with their Endowment for the "H C K Bhatta Memorial" programmes some of which have already been brought as Monographs. Dr Anasuya Kulkarni & Sri N R Kulkarni have been assisting in meeting the printing expenses of our publications and also patronising the Arts Centre's annual festivals. Proceedings of the Thaalaavadya Seminars 5, 6 & 7 have already been published and documented for preservation. Proceedings of Seminars 8, 9, 10, 11 & 12 will be brought about shortly

Endowments instituted earlier so far, are Ghatam K S Manjunathan Memorial

Endt (M.Vishnu), Thylambal G Krishnaswamy Endt (G R Jaya), Usha Char Endowment (since enhanced to Rs. 22 000, this year), M S Sheela & B K Ramaswamy Endt., B.S Somanath Endt, Meena Nagarajan Memorial Endt (Dr N Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt - Rukmini Charities (since enhanced to Rs. 20,000), Morching L. Bhimachar Endt (B Dhruvaraj & B Rajashekhar), Nagamma & A. Venkobachar Memorial Endt (A V Anand), R K Srikanthan Endt (for an Academic event in the Thaalevaadyotsava). Bangalore K Venkataram Shashlipoorthy Endt, Anoor S. Ramakrishna Shashlipoorthy Endt & C. Narasinga Rao & Srinivasa Rao Memorial Endt (N.Gurudutt & family) are the other endowments. Salem V Jayaraghavachariar Endt (V Krishnan), M Krishnaswamy memorial Endt (Purvathy Krishnaswamy), Ganakala Bhushana Anoor S. Ramakrishna Memorial Endt (Anoor R. Ananthakrishna Sharma) G V Rangaswamy Memorial Endt (P S Seethamma), are the Endowments for Krishnothsava Rukmini Charities and Sangeetha Kalaa Sevamani, Ganakala Bhushana R K Padmanabha have been donating for programmes in this Series. We remember with gratitude the support Late Sn U D N Rao our Patron-in-chief who was actively associating himself with all our activities. Nalin Rao and family have created an Endt with U D N Rao's sister R N Yamuna Devi (daughter of J D Narayana Murthy, retired Sessions

Judge and himself a connoisseur and a conservative music critic)

A major financial problem arose a few years back with certain establishments like Karnataka Power Corporation (KPC) deciding not to renew the Fixed Deposits and having returned the Deposit amounts for not being able to give Annual Interests stipulated earlier. Our investments at UTI underwent heavy setbacks in the dividend-incomes. Under these circumstances we have been compelled to request the Endowment Donors to increase their Endowment amounts, and also constrained to club 2, 3 or more Endowments together to meet the expenses which are steadily going up. Auditorium rentals conveyance, boarding & lodging, printing & postage and the resultant increase in Honoraria to artists, are causing anxiety

Sri Jayarama Seva Mandali, Jayanagar Bangalore, Ayyanar College of Music, Malleswaram Sangeetha Sabha Indian Institute of World Culture, Veena Pan Centre for Arts, Ananya GML Cultural Academy, Bangalore Gayana Samaja Samaja Seva Sangha, Gokhale Institute of Public Affairs- N R.Colony, have helped us in co-sponsoring our programmes. Canara Bank helped us in a big way by coming forward to be the major sponsor of our 25th Thaalevaadyotsava 2006. Several organisations like MICO, M/s McDowell & Co. Ltd., M/s State Bank of Mysore Bangalore and connoisseurs like V Krishnan, Former General Manager

MICO, B S Iyer, Company Secretary, MICO S D Shibulal, Bangalore, P S Ramesh, Measurements & Controls India Pvt Ltd., V Krishnan, Sri Parthasarathy Swamy Sabha, D.R Srikantiah, M/s Associated Trading Corporation, G S D Sharma, NSVK Institutions, Dr K R Gururaja Rao, Col H S Shankar Radhika and Sri Raj Narayan, Y G Madhusudan, Managing Director, Yadalam Group, M/s Food Karnataka Limited, Kuppuswamy, Chamundeswari Studios, Veena Shankar, Domlur have assisted us through their valuable contributions and donations. We wish to convey our gratitude to all of them. M R Doraiswamy yengar, our President, has been a pillar of strength and has been guiding us in all our activities. Sangeetha Kalanidhi Dr R K. Srikantan is the Chairman of our Advisory Council. We convey our gratitude to the Chairman, Convenors and Members of the various Committees who have extended their support. We hope their support and co-operation will continue in all our future endeavours in the cause of promotion of percussive arts.

A Website has been created for the Art Centre and may be accessed at www.percussiveartscentre.org. The Newsletter of the Arts Centre is also uploaded on to the website for global access. We have received critical acclaim from our friends in other countries and this has really given us a shot in the arm to seek higher goals.

The valedictory of the Silver Jubilee Celebrations of the Arts Centre was celebrated on the 18th of March 2007. Sri N.S Krishna Murthy delivered the valedictory address of the celebrations which was followed by an vocal recita by Sri Rudrapatnam brothers Taranathan & Thyagarajan accompanied by H K Venkatram on the violin, Palghat Rajamani on the mridangam and Gunuprasanna on the khanjan.

The Arts Centre has been recognised all over the country and abroad not only for the type of programmes conducted but also for the numerous publications it has brought, which possess priceless material which have been thus preserved for posterity. The Arts Centre which has already carved a niche for itself should scale greater heights and become an organisation where great souls are constantly involved and great music pervades all the time. All the novel initiatives undertaken will be continued to source and preserve all material with regard to percussion art forms across the world, for posterity.

for BOARD OF MANAGEMENT
V. KRISHNA
Executive Director

PERCUSSIVE ARTS CENTRE (R)

183 8th Cross 2nd Block Jayanagar, Bangalore 560 011 INDIA

PROGRAMMES CONDUCTED DURING THE YEAR 2006 - 2007

Saturday At 6.30 pm under joint auspices with and at Sree Jayarama Seva B
8-04-2006 Mandali, 8th Block, Jayanagar, Bangalore C Narasimha Rao and
R Sreenivasa Rao Memorial concerts (Courtesy Sr N Gurudutt &
family and Smt Sarswathamma & family) Dr. R N Sriatha (vocal),
Mathur Sreenidhi (violin), B K Chandramoul (mr danga)
A. Somashekar (ghata)

THAALAVADYOTHSAVA 2006 - 25th ANNUAL PERCUSSIVE ARTS FESTIVAL CUM CONFERENCE

From 28th May to 30th May 2006 and 1st June to 4th June 2006 under joint auspices
with and at BANGALORE GAYANA SAMAJA, K R Road, Bangalore 560004 and
ACADEMY OF MUSIC (Chowdiah Memorial Hall), Bangalore on 31st May 2006

Sunday At Bangalore Gayana Samaja 5.00 pm: Inauguration and
28-5-2006 Presentation of Awards: Palani Subramanya Pillai Award (Courtesy
Sudha R Rao & Dr.A.H Rama Rao) and title Laya Kalanipuna to
Vidwan Chingeputh Ranganathan H.Puttachar Award (Courtesy
Khanjari Kala Shiromani H.P Ramachar) and title Laya Kalaprathiba
Mani to Vidwan G S Ramanujam CMANA Prize (Courtesy Carnatic
Music Association of North America) to Vidwan G.Guruprasanna
7.00 pm Special Silver Jubilee Percussion Ensemble of 25 percussion
instruments directed by Vidwan Anoor Ananthakrishna Sharma

Monday At Bangalore Gayana Samaja 5.30 pm Vocal Recital by Vidwan
29-5-2006 Chingeputh Ranganathan Mysore Dayakara - N G. Ravi B.R. Rav kumar
7.30 pm, Special Laya Vinyasa by Guru Kaarakudi R.Man - V.Suresh
- N Amrit

Tuesday At Bangalore Gayana Samaja 5.30 pm: Laya Vinyasa by T.S Chandrashekar
30-5-2006 - A S N Swamy 6.30 pm: Vocal Recital by Dr. R.K.Srikantan -
R S Ramakantha Charulatha Ramanujam T.A S Man
H.P.Ramachar - R.A.Rajagopalan

Wednesday 31-5-2006	At CHOWDIAH MEMORIAL HALL, Bangalore 6 00 pm Presentation of K.Puttu Rao Memorial Palghat Mani Iyer Award (Courtesy K.K.Murthy, President Academy of Music, Bangalore) and the Mridanga Kala Shiromani to Vidwan Mannargudi Easwaran followed by prize distribution to winners of Amruthur Janaki Ammal Memorial Percussion Competition (Courtesy M.R.Doraswamy Iyengar President, Arts Centre) 7 30 pm Fute recita. by Dr N Raman - S Seshagiri Rao - Mannargudi Easwaran - B.Rajashekar - B.S.Purushotham
Thursday 1-6-2006	At Bangalore Gayana Samaja 5 30 pm: Laya Vinyasa by Tala Tarangini - percussion ensemble of Karnataka College of Percussion 6 30 pm Vocal recita. by Vidushi Dr T.S.Sathyavathy - B Raghuram - C Cheluvaray - M.A.Krishnamurthy - B K Chandramouli
Friday 2-6-2006	At Bangalore Gayana Samaja 5 30 pm 'Gong - the multi faceted instrument' - a lecture demonstration by Dr H.S. Anasuya Kulkarni 6 00 pm Konagolu laya vinyasa by Vidush Sarah Gueghi 6 30 pm Vocal recital by Vidwan Sanjay Subrahmanyam - H.K.Venkataram - Anoor Ananthakrishna Sharma - G.S.Ramanujam - G.Guruprasanna
Saturday 3-6-2006	At Bangalore Gayana Samaja 5 30 pm: Laya Vinyasa by M.T.Rajakesan - B.N.Chandramouli 6 30 pm Chitravina recital by Vidwan V Ravikiran - Naina Mohan - A.V.Anand - C.P.Vyasa Vittala - Giridhar Jdupa
Sunday 4-6-2006	At Bangalore Gayana Samaja 10 00 am: Valedictory session and presentation of Silver Jubilee Lifetime Achievement Award to Vidwan Dr R.K.Srikantan 5.00 pm Laya Vinyasa by LAYA LAHARI - percussion ensemble of Ayyanar College of Music 6 30 pm vocal recital by Vidushi M.S.Sheela - C.N.Chandrashekar - H.S.Sudhendra - Sukanya Ramagopal - S.V.Balakrishna

KRISHNOTHSAVA : 17th to 21st August 2006

**From 6.30 p.m. under joint auspices with and at
SRI JAYARAMA SEVA MANDALI**

Thursday 17-8-2006	At 6 30 pm - Inauguration, Followed By Parvathy Krishnaswamy Memorial Endowment Program Salem Vijayaraghavachariar Memorial Endowment Program (Courtesy: V.krishnan) Jayanthi Kumaresh - veena, Arjun Kumar - mridangam - S.Srinivasa ghata
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Friday 18-8-2006	At 6.30 Pm : Ganakala Bhushana R.K. Padmanabha Endowment Program, Nandalala Philosophy' Endowment Dr. Sreejayanth Memorial Program (Courtesy Smt. Ramadevi Ramanujam) K.V. Krishnaprasad & S.R. Vinay - vocal duet, Aditi - violin, B.S. Anand - mridanga, Phanindra Bhaskara - ghata
Saturday 19-8-2006	At 6.30 Pm 'Nandalala Philosophy' Endowment. Dr. Masti Venkatesha Iyengar & Pankajamma Memorial Program (Courtesy Smt. Ramadevi Ramanujam) Vignaraja S.S. - voca, B.K. Raghu - violin, N. Vasudev - mridanga, Karthik - khajjari
Sunday 20-8-2006	At 6.00 pm SHRADDANJALI to Khanjari Kala Shromani Vidwan H.P. Ramachar & Ghata Artistes Sri G.S. Sriram Sri P.G. Srinivasamurthy (Well Known Art Critic) will speak. Presentation of Excerpts of Audio Recordings of Vidwan H.P. Ramachar, followed by Anoor S. Ramakrishna Memorial Program (Courtesy Anoor Ananthakrishna Sharma) Fayaz Khan - hindustani voca, Ravindra Katoti - harmonium, Udayraj Karpur - tabla
Monday 21-8-2006	At 6.30 Pm P.S. Seethamma & G.R. Ramachandra Memorial Program (Courtesy G.R. Doraswamy) Rukmini Sreeram Memorial Program (Courtesy Rukmini Chanties) Hanni & Sharada - vocal duet, J.K. Sridhar - violin, Renukprasad - mridanga, Tumkur B. Shashshankar - ghata
Saturday 23-9-2006	AT Sri Ayyanar College Of Music, 4th Block, Jayanagar at 6.30 pm, M.S. Sheela - B.K. Ramaswamy Endowment Program & B.S. Somanath Endowment Program. Hamsini Nagendra (vocal) Veena Suresh (violin), B. Dhruvaraj (mridanga), G. Omkar (ghata)

CHILDREN'S FESTIVAL - 2006

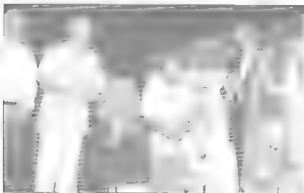
**18th and 19th November 2006 under joint auspices with and at
Sri Jayarama Seva Mandali**

Saturday 18.11.2006	J. Bheemachar Endowment Program 6.30pm - Invocation - Samhita and Sndhun (Disciples of Naadabindu group) - Vocal, Akshay - (Violin) Venkataramana Puranik - (Mridanga) 6.45pm - Laya Vinyasa by students of Guru Smruthi Kala Kendra Directed by Vidwan P. Sreenivasamurthy, R. Rakesh (Mr. dangam), Chandan Y. - (Chande), Vivek K. - (Morching), S. Pradyumna - (Dholak), Nakul Araga (Tabla), Vinod Shyam A. - (Nagara), Akullesh (Konakkol) 7.15pm - Shri pa K. Murthy & Abhinandini K. - (Vocal Duet), Aditya (Violin), G. Lakshminarayana - (Mridanga) 8.00pm - Laya Vinyasa - Raghu Bhagavat & Venkataramana Puranik - (Mridanga Duet) by Disciples
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	of Mridanga Kala Shiromani Vidwan A.V Anand 8.15pm - Supramanya Shastri - (Flute), Aditya - (Violin), Ragnu Bhagavat - (Mridanga)
Sunday 19.11.2006	Anoor S Ramakrishna Shatyabधिpoorthi Endowment Program 6.00pm Master Shashank C. (Mridanga Solo) 6.10pm - K Aparna, A.Anushree & Aprameya - (Vocal), Vittal Rangan - (Viol n), Venkataramana Purnik - (Mridanga) 6.45pm - Laya Vriyasa by Jun or Students of Laya Miana percussion Ensemble of Sri Mookambika Thalavadya Kara Shaale Directed by Karnataka Ka ashree Vidwan B.K Chandramouli V Karthik (Shadja Mridanga), G S Ashwathanarayana Rao (Khanjari), M R Purushotam (Ghata), S.Sudheendra (Panchama Dholak), Amr t Kumar N - (Morching), V Sreedhara (Shadja Mridanga), R Sreeganesh - (Top Shadja Mridanga & Konagolu) 7.15pm - Vitta Rangan - (Viol n Solo), Prashanth - (Mridanga), Karthik Vydhatiri - (Morching) 8.00pm - B N Gayathri - (Vocal), Vittal Rangan - (Viol n), Prashanth - (Mridanga), Karthik Vydhatiri - (Morching)
Sunday 17.12.2006	Veena Venkatasubbaiah Memorial Program under joint auspices with Sree Maileshwaram Sangeetha Sabha at Sri Jayarama Seva Mandali, 8 th block, Jayanagar, B'lore at 6.30 pm, D Balakrishna - (Veena), Anoor Dattatreya Sharma - (mridanga), Raghavendra Prakash - (Ghata).
Sunday 24.12.2006	Amruthur Janaki Ammal Memorial Percussion Competition (Courtesy Amruthur Janaki Ammal Memorial Trust)
Saturday 20.1.2007	Under joint auspices with and at Sri Jayarama Seva Mandali Justice Sri Nittoor Sreenivasa Rau & Smt. Padmamma Sreenivasa Rau Memorial Endowment Programme and Sangeetha Ka arathna Bangalore K. Venkataram Shastriabधिpoorthi Endowment Programme - Special concert of H. Yoganaswamyam compositions - S. Shankar (vocal), Venkatesh Josier (violin), M.A. Krishnamurthy (mridangam), B.R. Ravi Kumar (ghata).
Saturday 17.2.2007	Under joint auspices with and at The Indian Institute of World Culture, Rukmini Sreeram Memorial Programme (Courtesy - Rukmini Charities) - Kanchana Ranjan Sisters, Shriranjani and Sruthiranjani (vocal), Mysore R. Dayakara (violin), N.G. Ravi (mridangam), R.Ramesh (ghata).
Sunday 18.3.2007	Under joint auspices with and at M.E.S. KALAVEEDI, Seminar 12 On Thalavadyas 'Arithmetics on Thalavadyas' (Courtesy : Sangeet Natak Academy, New Delhi) & Valedictory of Percussive Arts Centre's Silver Jubilee

25TH THAALAVAADYOTSAV - 2006

A RE'VIEW'



Sri K. Jayaraj, Commissioner, Bangalore Mahanagara Palike
inaugurates Thaalaadyotsav 2006



Sri V. Srinivasa, Director, Directorate of Kannada & Culture
releases the Souvenir Publication of the Arts Centre



Dr. R. K. Srivastava receives the Silver Jubilee Lifetime Achievement Award
from Sri M. P. Prakash, Deputy Chief Minister of Karnataka



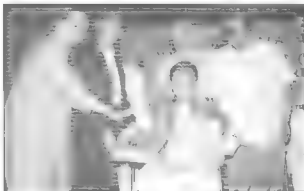
Sri Chingleput Ranganathan
receives the Palani Subramanya Pillai Award from Sri K. Jairaj



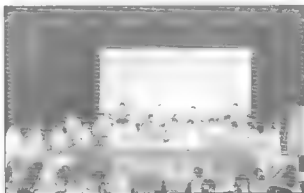
Sri Manniraj A. Easwaran receives the Palghat Maniyan Memorial Award from Sri K. Kasturirangan, Director, National Institute of Advanced Studies.



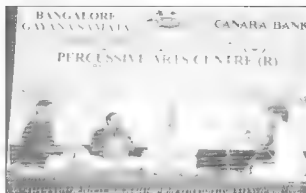
Sri G. S. Ramaniyom receives H. Puttichar Memorial Award from Sri K. Kasturirangan.



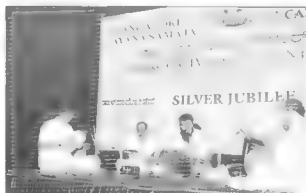
Sri G. Guruprasanna receives the CMANA Prize from Sri V. Sriniwasa



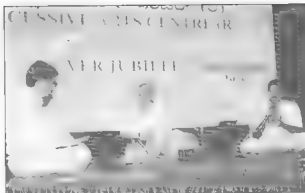
Inaugural Concert - A Special laya vinyasa of
25 percussions directed by Anoor R. Ananthakrishna Sharma



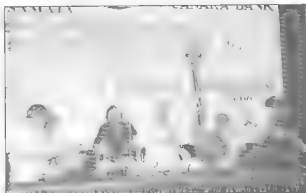
Vocal concert by Chiragput Ranganathan
R. Deyakar, violin; N.G. Rav (mindangam); B.R. Rav Kumar, ghazam



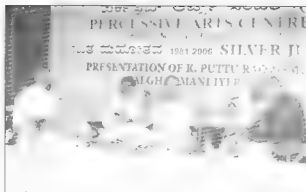
Special Laya Vinyasa by Guru Kara Ikudi R. Mani on the mindangam with
V. Suresh (ghalam), N. Anant (khanjar), M.T. Rajakesari (tala support)



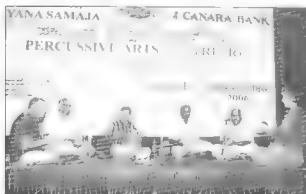
Laya Vinyasa by TS Chandrasekhar (mridangam)
A.S.N. Swamy (Veena), B.C. Manjunath (Tabla support)



Vocal concert by Dr R.K. Srivastava R.S. Ramakrishna (veena support)
Charvathia Ramakrishna (violin) T.A.S. Mani (mridangam) H.P. Ramachandran (Tabla support)



Flute recital by Dr N. Ramana
S. Seshagiri Rao (violin), Mannargudi A. Easwaran (mridangam)
B.S. Purushotham (khanjari), B. Rajashekar (morching)



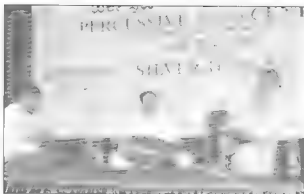
Karnataka College of Percussion presents laya vinyasa Tolo Yarangin



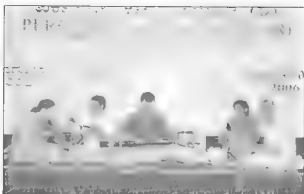
Lecture demonstration by Dr. H.S. Anasuya Kulkarni on Gong - the multi-faceted instrument



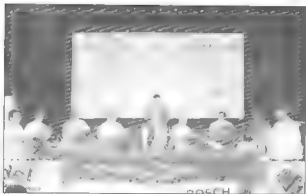
Vocal concert by Sarathy Subramanyam
H.K. Venkataram (violin), Anbar Ananthakrishna Sharma (mridangam),
G. Guruprasanna (khanjari), G.S. Ramanathan (ghatam), H. Geetha (tambura)



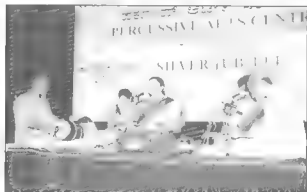
Laya vinyasa by Sr. M.T. Rajakesari (mridangam), B.N. Chandramoule (khanjari), K. Ravi Shankar (tala support)



Chitraveena concert by N. Ravikiran
Nalina Mohan (violin), A.V. Anand (mridangam), Vyasa Vittala (khanjari), Gindhar Udupa (ghatam)



Percussion ensemble of Ayyanar College of Music 'Laya Lahari' presents aya x nyasa



Vocal concert by M.S. Sheela
C.N. Chandrashekar (violin), H.S. Sudhindra (mridangam),
Sukanya Ramagopal (ghatam), S.V. Balakrishna (marching)

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non pareil of mridangam art, Palghat T.S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was inaugurated as "Palghat Mani Iyer Memorial Art centre" or the Vaidasaram in 1981 by Late S.Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, art critic and an authority on Palghat Mani's multi-dimensional eloquence. This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer to Music. In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand what the Mridangam Vidwan is doing, with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming an exclusive organisation for promotion of the interests in the intricacies of Laya and Taala had been long felt. It was thought fit to name this Centre after the maestro Palghat Mani Iyer, considering the contribution of this great artist in elevating the status of percussion accompanists in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as Percussive Arts Centre (Palghat Mani Iyer memorial Arts Centre) with a wider

perspective of achieving the objects set forth. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk- Suck-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides Rhythm. New concepts and compositional forms are being tried. All these have paved a fresh approach to the concept of Laya. The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts. Percussion Ensemble of the Art Centre has drawn appreciation for its fresh innovative concepts and new presentations.

The Centre has been organising "Thaalavaadyotsavas", the Percussive Arts Festival cum Conference as an annual feature. A project of Talent Promotion has been taken up. Youth Forum of the Art Centre has been doing some prase-worthy work in the promotion of awareness among young artists. Inter State Cultural Exchange of classical musicians has also been taken up.

During the annual THAALAVAADYOTI SAV (Percussive Arts Festival cum Conference) Life Time Achievement Awards are presented to eminent artists. These are PALGHAT MANI IYER AWARD and PALANI SUBRAMANYA PILLAI AWARD. Veteran percussionist H.P.Ramachar created the H. PUTTACHAR MEMORIAL AWARD which is presented to a versatile middle-aged artist in recognition of merit and provide

recognition to that group of artists. The Camanr Music Association of North America (CMANA) have come forward to institute an Endowment for a Prize to be given to a percussionist aged 30 or below. This is being effected from the year 2003.

This year the Arts Centre has instituted the Sangeetha Kalarathna BANGALORE K VENKATARAM MEMORIAL AWARD in the name of its founder. All persons connected with Indian Classical Music - musicians, musicologists, art critics and others (of age 70 years and above) who have served the cause of Indian Classical Music with distinction for several decades, will be considered for this Lifetime Achievement Award in memory of Sri Bangalore K. Venkataram.

Since its inception despite several financial constraints, the Centre has managed to bring out several publications.

Dr Sreedevi and Dr H K. Chandrasekhar of USA, have created an endowment to organise the HCK Bhatta memorial Programmes, some of which have already been released as monographs. The Centre has conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts, by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the laymen alike. Several concerts are also being organised to supplement these activities. The Centre has undertaken several projects and the SEMINARS on TALA VADYAS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter (earlier PERCUSSIVE ART) "THAALAVADYA" is a medium through

which our activities are published. Documenting the services of eminent artistes has been taken up and some artistes have already been covered. Ramasudha Chanties have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge the academic contents of our activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc. Govt. of India, Sangeet Natak Akademi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsors and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. Our Director, V. Krishna, has been our perennial support in augmenting our finances. We have the guidance of our President M.R. Doraswamy Iyengar in all our activities. Members of our various committees extend support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. With the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office-bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

V. Krishna
Executive Director

PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non-theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has so far presented several innovative attempts. "Laya Vrushu" an audio cassette had attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

The present attempt is to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble" with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodharma. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodharma, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the "Kalyana Sangeetha". Composed music.

The established classical masterpiece thye Atta Thala Bhairavi Varna, the Navaragamalka Varna and the noted Krithi "Gan Ganapathi" in Hamsadhvani set to thura nadai Adi have been selected for this novel experimentation. A Pallavi in Bhairavi in Misra Triputa, a Pallavi in Janaranjani in Adi-2 Kalai with ¼ eduppu, have been planned. Notated themes have been directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "harmony of these melodic patterns of kalpitha Sangeetha (composed music) is attempted with the planned-rehearsed-rhythmic structures."

Some of the Extracts of observations of noted scholars and musicians :-

1. Music Education Trust - Delhi (Madras Chapter)

The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect coordination with which they presented the programme was something unique and exemplary. It was not a mere Tanu but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. We will surely arrange the programme again not only at Madras but also at Delhi and other Centres. May Lord Almighty bless you with long life and good health and enable you continue you are laudable service in the cause of music.

Prof. T.R. SUBRAMANYAM

2. **Ganakala Bhushana**
M.R. Doraswamy

"Harmony with Melodic & Rhythmic structures" - As observed rightly by the veteran percussionist Vidwan Guruvayur Dore, this is a novel attempt and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathi" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalam-vadyas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mrudangas, Ghata, Khanjari, Konagolu and Rhythm Pad. I wish the attempt all success and congratulate all the participants and especially, Shiva, the guide. The Art Centre has achieved one more, out of its several goals.

M. R. DORASWAMY

3. **Prof. & Head of Dept. of Music, Madras University,**
I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad-hoc way of presenting songs in a concert with the laya-vadya performers not quite determined about how they are going to accompany. In

most cases what is going to be played is the outcome of an on-the-spot decision or something impulsive, which many would describe as being 'spontaneous and inspired'. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by laya-vadyas has come to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only thekaaf the tala during melodic structuring; and as in the case of Narayanasami Appa we hear about his having played only sarvalaghu on the madangam irrespective of the gator rhythmic pattern of the melodic structure), your attempt is really laudable. I am sure a day will come when our vaggeyakaras, like Beethoven and Mozart, will be able write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

Dr. N. RAMANATHAN

4. **Laya Kalaa Nipuna Prof T.R.Subramanyam of Delhi Music Education Trust**
Rhythm, that is, Layam is a great component of the greatest system of music in the World, ie, Karnatak music. I enquired in the various parts of their world whenever I happened to visit those countries and I found out that there is only one organisation in the world that is dedicated itself to Laya,

this rhythm, that is the Percussive Arts Centre of Bangalore. The Percussive Arts Centre of Bangalore has produced this Ensemble which is so educative and entertaining and at a time when there is a wide spread complaint that people go to the canteens, when there is Thani. Here, it is not at all so. It started with Thani. here, people came for Thani and every year Sangeetha Sevaniratha Bangalore Venkataram (who is the proud father of this mrudanga vidwan and that Vocalist) is running this Organisation.

5. **Sangeetha Kalacharya S. Rajam**
(Translated from remarks made in Tarnul)

Fusion, Fusion they say. This is fusion. In this, at first Bharavi varnam - this is a known varnam. A combination in the known varnam. All the instruments with their individual level without exceeding, as our Venkataram said, played sustained, Very much all were very happy. Very good Kaala pramaanam. As Sanjay stated, it was well spread over 3, 5, 7 & 9, along with this, mixing with melody, in the second item sung and played, very high class. One melody mathra along with rhythm patterns of 3, 4, 5, 7 & 9 in small phrases - one of our existing great violin genius is reminded. Lalgal. He will do small bits like this. We have to definitely state this with great pride. They sang beautifully, the Voice well controlled and sustained. Anoor Ananthakrishna Sharma has done this beautifully. Swara patterns are very good. I must congratulate. They should

present programmes like this often, varshaa varsham (every year) with different motifs.

6. **Mrudanga Kalaashuromani Vocal maestro Te. Ve. Gopalkrishnan of Academy of Indian Music & Arts**
(Translated from remarks made in Tarnul)

What can I say after this exhilarating performance? Basically, supposed to be Laya oriented, but so much of intellectual and aesthetic activity has gone on the stage this evening that I don't have enough words to explain. Beauty in every thing. That is important. Whether it is Vocal, whether it is Thaalavadya, Layavadya, sollu, way of handling the vadyaas, all Beauty. This is a very important aspect in Shiva. Today, that is not being found. What a beauty in Laya alone? Today, from the beginning, from the Varnam, till this Thullana, to what extent concentration of mind and feeling. Concentration only is not sufficient. What is done will not be. In that, bhava will not be there. When you concentrate, bhava will not be there. Here, it was very different. Unarchyode, Unarvode, and a ellaa unarvode, ragabharathode, la abharathode, Ocharne, vharasane, aana adule adirchi padaame romba nanna azhaga inda isai nugalzhu engalukku amarithu kodutun, khaanga.

These programmes have been presented before invited audiences at different cities & venues.

**PARTICIPANTS OF THE
ENSEMBLE 2006 2007 :**

JANAPADA VAIBHAVIA
(Grandeur of Folk Percussion)

The ensemble highlights the beauty and diversity of folk percussions of India. The presentation orchestrates and choreographs to bring out the individual and group identity of each of the percussions. The instruments will be played individually and in select groups with flute providing the melodic base at significant portions. The result will be a breathtaking fusion of melody and rhythm, of aesthetics and captivating percussion mathematics.

The ensemble is directed by versatile percussionist ANOOR ANANTHA KRISHNA SHARMA and presented by V KRISHNA, Director, Percussive Arts Centre. The performing artists are Anoor Ananthakrishna Sharma, VKrishna, Prakash Sontakke, Pranesh M.K., Guruprasanna, Madhusudan, Pramath Kurian and Jagadeesh.

The folk percussions presented include: - Nagaan, Nakaara, Khanjan, Tamate, Khol, Dholak Base Dholak, Dollu, Pambur, Pakhawaj, Tabla, Taala, Geje, Kamsale, Dikki Tarang, Udukku, Chande - Mangalore style, Chande - Kerala style, Ghata Sangaari, Sticks, Morching, Dholki, and other small percussions.

The artistes conditioned mainly to classical music are attempting to look beyond into new rhythmic areas and innovations-adventures. This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc.

CASSETTES RELEASED

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the unovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovative item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and simulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent potentiality of each instrument. This was released by "Sangeetha" Master recording Co, Madras.

LAYA VINYASA

Percussion Ensemble produced under the Scheme of Professional Groups in the year 1999-2000 is an exceptional and innovative recital with eight instruments. In addition to the conventional Karnatak percussions Mridanga, Khanjan, Ghata, Morching and Konagolu, Hindustani Percussion Pakhawaj, Open-air instrument Dola and Rhythm Pad are used to highlight the infrequent eleven - counts time gat and Kanda Chapla. Cassette released in 2000.

ABOUT THE ART CENTRE AND PUBLICATIONS

" I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." -

*Pandit Nikhil Ghosh,
Bombay*

" The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K. Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha. I am sure that this will be a very valuable contribution to the field of music."

*Padmabhushan
Dr V. Doraswamy Iyengar*

" The Percussive Arts Centre formed some years back to make people better informed about this area of music. This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is Annual Taalavaadyothsava where emphasis is on Thala and Laya. Perhaps, this is the only such Festival held in the country....."

Justice E.S. Venkataramiah

"..... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed" here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. It would also be appropriate to me that "the establishment of the Percussive Arts Centre itself has been an important event." The development

of the Centre within a short time to the present status, we owe to Venkataram Bangalore and Venkataram have become inseparable. - "Institutions like the Percussive Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives.

*J Veeraraghavan,
Delhi*

"I am happy that the Percussive Art Centre of Bangalore has undertaken Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of laya to the Laya and Thala which are so essential in perception, preservation and propagation of music...."

*H. Kamalanath, President,
Bangalore Gayana Samaja*

"...We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre..." "... The Percussive Arts Centre has been doing yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rankas alike

Valedictory address of Taalavaadya Seminar-1
The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music ...

Key Note address for the Taalavaadya Seminar No. 2

Sangeetha Kalanidhi Dr R.K Srikantan

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre. The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research. My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

Ganakala Bhushana V. Subha Rao

"The objective of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and marks of this fascinating rhythmic world during these past several years..." "... even the range and quantity of the present collection itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music." Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the historical, Technical, Scientific, Aesthetic etc. These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of Talavadya Seminar - 2

Sangeetha Kalaratna B.V.K. Sastry

"... Quarterly Newsletter of the Percussive Arts Centre ... It is a good and fine that such a

newsletter comes out from Percussive Arts Centre, Bangalore ...

*Sangeetha Kalanidhi, Padmabhushan
Umayalpuram K. Sivaraman*

"... All in all, Thaalaadyaotsavam was a very useful festival, one which has made the need and presence of an institution devoted to Talavadya tenfold emphatic. There is no doubt that it has attracted the attention of fresh blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served" The musical tree in India has two basic divisions - Raaga and Taala, while Raaga governs its melodic elements, Taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the Centre which is only one of its kind in the country, has done pioneering work, creating awareness in the various aspects of the system as also the characteristics of the different percussive instruments. Talavadya Seminar - 1

*Karnataka Kalaabhalaka
S.N. Chandrasekhar*

"... Percussive Art Centre has been organising numerous programmes. Its role of laya in music have been doing remarkable service in this direction and I wish the centre an unprecedented success in their efforts..." I hereby record my deep sense of appreciation of your venture of promoting the cause of performing arts and artistes ...

*Dr K.N. Bhosmick, Prof
Dept of Applied Mathematics,
Institute of Technology,
BHU, Varanasi*

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm. Yours is the only institution of its kind in the country; at best there is no parallel of it in North India. —

*Prof. S.K. Saxena, Roopnagar,
Delhi 7*

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is unparalleled in India. During these years the Centre has placed the Mestras of the Mridangam in equal status with the Vocaist, honoured their art and dedication with awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events.

*Prof. R.C. Mehta,
Indian Muscological Society,
Bombay*

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya. The list of publications from the Centre and the galaxy of worthy awardees who have been recognized by the Centre are very impressive indeed. —

*A. Madhav, Pittsburgh,
USA*

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive

art with disciplined zeal, positive spirit, modesty and creative mind. To the best of my knowledge PAC, Bangalore is the only institution to think and work in support of Percussive arts and Percussionists of Indian music. — Pandit L.D. Dixit, Former Director of Programmes (Music),

*All India Radio,
New Delhi*

K. Venkataram through the PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects. Preface to publication "Essays on Tala and Laya"

*Prof. Dr. N. Ramanathan,
Head, Dept. of Music,
University of Madras*

I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. To my knowledge there is no institution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion. You have beaten hollow Buddy Rich, the American Percussion King, who collected 400 different kinds of drum from all over the world.

*Sangita Kala Acharya
T.S. Parthasarathy,*

*Professor - Sangita Natak Akademi, Formerly
Fellow - Dept. of Culture, Govt. of India*

ಪರ್ಕುಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

PERCUSSIVE ARTS CENTRE (R.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-560011

ಪರ್ಕುಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.) ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ.) ಸ್ಥಳೀಯ ಮನವಾಮಾನವರಲ್ಲಿ ತಾಳ - ಲಯಗಳು ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಹಜವಾಗಿ ಬದುಕುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ತಾಸ್ತೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳು ಅವಶ್ಯಕತೆ. ಪ್ರಾಚೀನತೆಗಳ ಬಗ್ಗೆ ತಿಳಿದುಕೊಳ್ಳುವ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರದರ್ಶನ. ಪ್ರದರ್ಶನಗೊಳಿಸುವುದಕ್ಕಿಂತಲೂ ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶಿಲಾಕ ಸಂಗೀತ (Monotone Music) ಮಾರ್ಗದರ್ಶನವನ್ನು ನೀಡುವ ಬಗ್ಗೆಯಾದರೂ ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾಹಿತಿ ಪುರಸ್ಕಾರ, ಉತ್ಕೃಷ್ಟತೆಗಳು ಸುಲಭ ಸಿದ್ಧಿ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ಕೈಗೊಂಡಿರುವ ಈ ಕಲಾಕೇಂದ್ರದ ಉದ್ದೇಶವೆಂದರೆ ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ ಪ್ರತಿ ತಿಂಗಳೂ ಇದೇ ವರ್ಷ ಸಗಲದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೇವಾಪಾಠಗಳು ಭಾಷಣಗಳು ಮೀಸಲ ಸಂಕರಣ, ವಿಶೇಷ ಪಾಠ್ಯಕ್ರಮ ಉಪನ್ಯಾಸಗಳಲ್ಲಿಯೂ ಮಾಡುತ್ತಿದೆ. ಸಮಾಂಗೀಕರಣದಿಗಾಗಿ ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ವಿವಿಧಗಳನ್ನೂ ಬಗ್ಗೆ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾಮಾನ್ಯವಾಗಿಲ್ಲದಿಗಾಗಿ ಉಚಿತ ಪ್ರದೇಶ ಒಂದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅರ್ಜುನ ಭಾಗ್ಯಗಳು, ಕಲಾಕೇಂದ್ರದ ಕೃತಿಗಳು ವಾದ್ಯಕಲಾ ಕೃತಿಗಳು ಇತ್ಯಾದಿಗಳ ಅಭ್ಯಾಸದ ಸೀಮೆಗಳನ್ನು ದೊಡ್ಡ ಅನೇಕ ವಿದ್ಯಾರ್ಥಿ ವಿವಿಷಯಗಳು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭ್ಯಾಸಿಗಳೂ ಇವೆಲ್ಲಗಳ ಪ್ರಯೋಜನ ಪಡೆಯದಿದ್ದರೆ ವಾಹಿನಿ ತಾಳವಾದ್ಯಗಳ ಮಾರ್ಗದರ್ಶನದಿಂದ ಒಂದು ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು, ತಾಳ-ಲಯ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಪ್ರತ್ಯಕ್ಷ ನಡೆಗೊಡುವುದು ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪ್ರೋಮೋಷನ್ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡಿದೆ ಅಂತರ ರಾಷ್ಟ್ರ ತಾಸ್ತೀಯ ಸಂಗೀತ

ಕಲಾವಿದರ ವಿವಿಧಯೋಜನೆಯಲ್ಲಿ ರಾಷ್ಟ್ರದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಕೈಗೊಂಡಿದೆ

ವಿದ್ಯಾಕೃತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಆಸೆ ಬೇರೂರಿಸಿ ಲಯವಿದ್ಯಾಂಪದಗಳಿಂದ ವಿಶೇಷ ವಿದ್ಯಾರ್ಥಿ ತಾಂತ್ರಿಕ (Academic Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳಲ್ಲಿಯೂ ಅಭ್ಯಾಸಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಚಿತವೆ. ಭಂಡಾರದಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Lays, ತಾಳ ಸಂಗ್ರಹ, ತಾಳವಾದ್ಯ ವಿವಿಧ ಸ್ಥಾನಗಳ ಸಮಾಚಾರಗಳು, ಮೊದಲಿಗೂ ಹೀಗೆ 40 ಪ್ರಕಟಣೆಗಳೂ ಹೊರಬಂದಿವೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟಣೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ರಾಷ್ಟ್ರದ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಿದ್ಧಿ ಪಡೆದ ವಿವಿಧೀಯ ಚಟುವಟಿಕೆ ಮಾಡಿ ಬಂದಿವೆ. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇದೇ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದು ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನು ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರದರ್ಶನ ನೀಡಿದೆ. ಚಂದ್ರ ಸಮೈಲ, ಪಂಚವಾದ್ಯ ತಾಳ, ಚಂದ್ರಿ ಮುಂತಾದ ತಾಳವಾದ್ಯ ತಾಳವಾದ್ಯಗಳು ಗೆಜ್ಜೆವಾದ್ಯದಂತಹ ಪ್ರಾಚೀನ ತಂತಿ ತಾಳವಾದ್ಯ ಅನೇಕ "ಲಯವಿದ್ಯಾ" ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಷ್ಟ್ರದಾದ್ಯಗಳು, ಮೇಕೆಪುರಿ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ಸಮೈಲ, ಇದೆಲ್ಲ ಒಂದು ವ್ಯಕ್ತಿ ಒಂದು ಮನಸ್ಸಿನಲ್ಲಿ ಸರಳತೆಯಿಂದ ಬಿಡುಗಡೆಮಾಡಿ ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ಪ್ರದರ್ಶನ (Percussion Ensemble of Percussive Arts Centre) ವಿಶೇಷ ಕೆಲಸದ ಈ ಲಯವಾದ್ಯ ವೃಂದ ಹಲವಾರು ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರಾಷ್ಟ್ರದಲ್ಲೂ, ದೇಶದ ಮುಂಚೆ ಚೆನ್ನಿ ಮುಂತಾದ ರಾಷ್ಟ್ರೀಕರ ಕೇಂದ್ರಗಳಲ್ಲೂ ನೂರ ಮಿಕ್ಕಿಗೆ ಪಡೆದಿದೆ.

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

K. PUTTU RAO MEMORIAL PALGHAT MANI AWARDS

30.5.83	1	Palghat R. Raghu	Mrudanga Kalaa Shriroman
31.5.84	2	Velore Ramabhadran	"
31.5.85	3	Late Ramanathapuram C S Murugabhoopathy	"
31.5.86	4	M S. Ramiah, Bangalore	"
31.5.87	5	Thangavar T. K. Murthy	"
31.5.88	6	Umayalpuram K. Sivaraman	"
31.5.89	7	V. Kamaakara Rao, Rayna, Andry	"
31.5.90	8	Prof. Tinchy Sankaran, Canada	"
31.5.91	9	Te. Ve. Gopalakrishnan	"
31.5.92	10	Late K. M. Vaidyanathan, Pondicherry	"
31.5.93	11	H. P. Ramachar, Bangalore	"
31.5.94	12	Dandamudi Rammohan Rao, Vishakhapatnam	"
31.5.95	13	Valayapatti A. R. Subramaniam	Thavai Kalaa Shriroman
31.5.96	14	Chinnaiyapur Doras	Mrudanga Kalaa Shriroman
31.5.97	15	A. V. Anand, Bangalore	"
31.5.98	16	Haridwaranagalam A.K. Palanisvel	Thavai Kalaa Shriroman
31.5.99	17	Madas A. Kannan	Mrudanga Kalaa Shriroman
31.5.00	18	Prof. Yella Venkateshwar Rao	"
31.5.01	19	T.A.S. Mani, Bangalore	"
31.5.02	20	S. Rajam	Sangeetha Kalaa Shriroman
31.5.03	21	T.H. Vinayakaram	Ghatam Kalaa Shriroman
31.5.04	22	Dr. L. Subramaniam	Violin Kalaa Shriroman
31.5.05	23	Dr. M. Ramamuralakrishna	Sangeetha Kalaa Shriroman
31.5.06	24	Mennargudi A. Easwaran	Mrudanga Kalaa Shriroman

PALANI SUBRAMANYA PILLAI AWARDS

27.5.90	1.	H. P. Ramachar	Laya Kalaa Niguna
26.5.91	2	R. R. Keshavamurthy	"
27.5.92	3	Dr. R. K. Srikanthan	"
27.5.93	4	A. V. Anand	"
27.5.94	5	Late Anoor S. Ramakrishna	"
27.5.95	6	T.A.S. Mani	"
27.5.96	7	Prof. R. Venkateswaran	"
27.5.97	8	Late V. Nagarajan	"
27.5.98	9	K.N. Krishnamurthy	"
27.5.99	10	V.V. Ranganathan	"
27.5.00	11	P.G. Lakshminarayana	"
27.5.01	12	T.R. Subramanyam, Delhi	"
28.5.02	13	Lalgudi Jayaraman	"
28.5.03	14	T.N. Seshagopalan	"
27.5.04	15	M. Vasudeva Rao	"
27.5.05	16	I. Bhimachar	"
28.5.06	17	Chingleput Ranganathan	"

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13.9.84	1	"Role of Laya in Karnataka Music" by A. Subba Rao
05.9.85	2	Reference to Taala Vadyas in Kannada Literature" by B. J. K. Sastry Monograph released - Kannada
22.9.86	3	Psychology of Laya by Prof. S. K. Ramachandra Rao. Monograph released
14.10.87	4	Mysooru veena Paampare. Lecture by Late Dr. V. Doraswamy Iyengar. Monograph released - Kannada
05.9.88	5	Channasana + Tala Layagalu by Late Prof. M. Rangopasacharya. Ltd. p. Monograph released - Kannada
19.9.89	6	Thaanas in Taalagana by Hostotha Manjunatha Bhatta. Monograph released - Kannada
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07.3.96	12	Study circle on Pallavas by Prof. T. R. Subramanyam
28.5.96	13	Special feature on "Laya in Sugam Sangeetha"
25.5.97	14	"Essays on Tala and Laya" by Dr. N. Ramanathan (Book released)
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30.5.99	16	Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
30.5.00	17	Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath
30.5.01	18	Vocal duet by Rudraswamy Bros. R. N. Thyagarajan & Dr. R. N. Thyagarajan
30.5.02	19	Violin duet by Lalagudi G. J. R. Krishnan & Vijayalakshmi
30.5.03	20	Classical Music Ensemble lead and directed by Tirumale Srinivas
27.5.04	21	Vocal recital by Vidushi Padma Gurusathi
27.5.05	22	Vocal concert by Vidwan T. U. Gopalakrishnan
28.5.06	23	Special Silver Jubilee Percussion Ensemble of 25 percussion instruments directed by Vidwan Anoor Ananthakrishna Sharma

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- 07 2 83 "References to Percussion Instruments in Sculpture," by B. V. K. Seshu
- 20 5 83 "We at a Carriage Music" by Late Dr. V. K. Narayana Menon, Chairman Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Cassette)
- 16 7 83 "Comparative Study of Hindustani and Karnatak Tala Systems," by Dr. M. R. Gaurtem, Vice Chancellor, Indira Kala Veda Vidyalaya, Kharagarh.
- 27 9 83 "Drums of Karnataka" by Late S. Krishnaswamy
- 16 10 83 "Reveries to Thala and Laya in Kannada literature" by Padma Chinnai
- 20 11 83 "Studies in Rhythm Mridangam" by A. V. Anand
- 11 12 83 "Chapu, Desadi, Madyadi Taalas" by Dr. T. Sachdev
- 27 5 84 "Music & Rhythms," by Prof. Ashok Ranade, Bombay. (Printed in Lecture Jewels Cassette)
- 21 8 84 "Pillai, Subramanya Pillai Memorial Lecture by T. Sankaran, Canada. Art of Playing Mridangam, Pillai Style"
- 11 2 84 "Studies in Rhythm Laya in Music: Compositions" by M. S. Seshu
- 02 12 84 "Laya in Harikatha" by Brahmarshi T. S. Balakrishna Sastriga
- 23 8 85 "Laya in Veda Mantras" by Brahmarshi Late B. S. Shivashankar
- 16 6 86 "Science & Art of Tradition: Tala Play," by Late Pandit Nishu Chohan, Bombay. Monograph released. (Cassette)
- 02 6 86 "Laya and Vadya, Features of Karnatak Music," by B. M. Sundaram Pandey, Chennai. Monograph released.
- 18 7 86 "Eka tala Sabha" by S. Seshagiri Rao on Violin
- 18 7 86 "Laya in Bharathanatyam" by Lalitha Srinivasan
- 18 9 86 "Laya in Kirita of Thyagraja" by S. Usha Chari (U.S.A.)
- 25 2 87 "Laya in Stage Music" by R. Paramasivan
- 4 1 87 "The Desavaraala," by Prof. S. R. Janak Annan, Tirupathi. Monograph released
- 31 7 87 "Innovations in Tala" by Dr. Bolamurali Krishna
- 23 1 88 "Electronic Tala" by G. Raj Narayan
- 21 5 88 "Laya in Neraval" by P. S. Visvanth
- 16 8 88 "Laya in Harikatha & Fiddle" by Padmasri Koma Krishna, Indrapur
- 13 12 88 "Rhythm Composer" by Balasubramanyam
- 29 5 88 "Monograph Tala Systems," by Late Late B. pin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta. (Monograph released)
- 25 8 88 "Tala and Laya in Hindustani Music" by Late Dr. S. Balachandrar
- 30 5 90 "Lecture and Karnatak Music (Booklet released)
- 25 31 5 92 "Birth Centenary of Panchakshari Gauri"
- 30 3 93 "Laya in the Music of Musical Trinity" by Lakshmi G. Jayaraman
- 1 5 93 "Symposium on Veda & Laya," by Prof. T. V. Kuppuswamy, New Delhi & Prof. S. K. Ramachandra Rao
- 23 10 93 "Keerthi of Asthithara Tala Thirupavagals," edited by T. Kamaharan, Madras, by B. V. K. Sastry, Dr. V. Doraswamy Iyengar presided
- 16 17 10 93 "Birth Centenary Celebrations of Musical Veda Veda Sastri, 1st of Bangalore"
- 3 11 93 "Birth Centenary Celebrations of Dwarak Venkataswami, Neelur, Bangalore"
- 17 21 11 93 "Birth Centenary Celebrations of Maduram Venkataswami Sastri, 2nd of Bharata, Vidya Bhevan, Madras, Kendra"
- 27 30 5 94 "Birth Centenary of Mysore T. Chowdiah"
- 23 12 94 "Recital of Compositions of T. Chowdiah at Madras Fine Arts Society"
- 14 4 94 "Symposium on "Contribution of Purandoddesa to Karnatak Music"

21.4.95	"Nowla Charita" of Thyagaraja by Dwaraka Krishnaswamy
27.5.94	Release of Audio Cassette of compositions of Mysore T. Chowdiah
27.7.94	Release of Audio cassette of Veena Kinhal
29.1.95	Release of Audio cassette "Laya Vrusha" Percussion Ensemble of Art Centre
29&30.5.95	Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
27.9.95	Birth Centenary of H. Yoganarasimham
29&30.5.96	Birth Centenaries of Chembai, Vaidyanatha Bhagavathar Mahara-apuram Vishwanatha Iyer
27.31.5.96	Display of select Photographs of Laya Vidwans by Late N. Sundarra
16.11.96	Birth Centenary of N. Channakeshaviah
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30.5.01	Birth Centenary of B.S.Raja Iyengar
30.5.01	Birth Centenary of Kemakudi Muthu Iyer
30.5.01	Birth Centenary of T.S. Vilvadi Iyer
30.6.01 & 1.7.01	Birth Centenary of R. Rangaramanuja Iyengar
15 & 16.12.01	LECDEM on Mela Ragas by S. Rajam
27.5.02	Birth Centenary of Morching Mannargudi Natesa Pillai
29.5.02	Birth Centenary of Papa K.S. Venkataraniiah & Varahoor Muthuswamy Iyer
24.11.02	Birth Centenary of Tine Krishna Iyengar
28.5.03	125th Birth Year of Dr. L. Muthiah Bhagavathar and Birth Centenary of C.S. Sankarasivam
29.5.03	125th Birth Year of Bangalore Nagarathnamma
30.5.03	Birth Centenary of B.K. Padmanabha Rao and D. Subbaramaiah
29.5.04	150th Birth Year Celebrations of Veena Subbanna. Lecture on the life & compositions of Veena Subbanna by Vidushi T.Sharada
30.5.04	125th Birth year Celebrations of Palani Muthiah Pillai & Birth Centenary Celebrations of Madurai Srirangam Iyengar of Mannargudi. Lecture by Sri B.M. Sundaram
28.5.05	Birth Centenary of Gottuvandam Narayana Iyengar
29.5.05	Birth Centenary of T. Santhan
30.5.05	Birth Centenary of S.G. Kittappa
SEMINARS AND OTHER ITEMS	
31.5.83	Memories of a Mediocre man" by Late S. Y. Krishnaswamy, ICS Book released
30.5.85	"Reference to Laya in Kannada Literature" by Ramasa Bernur Tala and Laya in Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)
26.27.2.85	International Mini Drum Festival with ICCR at Town Hall, Bangalore
31.5.87	Palani Krishna Iyer Commemoration day-Symposium on "Terracotta Musica, Art"

- 21- 23.1.88 Pallavi Seminar
30.5.89 Symposium on "Intricacies of Laya" - T. R. Subramanyam, A. V. Anand, Calcutta K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan
27.5.90 Release of book "Ashoththara Thala Thiruppuazha" edited by Late T. Elambaram, released by B.V.K. Sastry.
29.5.90 Symposium on Pallavi-chaired by R. K. Srikantan & V. Doneswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.
29.9.91 "Future of Classical Music" : Late Dr. V. Doneswamy Iyengar & R. K. Srikantan
26 - 27.5.92 Seminar on "Problems of mutual appreciation of Karnataka & Hindustani Systems of Music".
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7 - 8.2.93 Seminar - 2 on Talavadyas - Khanjari & Ghata
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STUDY CIRCLES

- 22 - 23.12.88 Raga Varnas directed by B. M. Sundaram
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2. The Art & Science of Tabla by Pandit Nidhi Ghosh (Demo on 31.5.87, out of print)	-
3. Kannada Saahityadalli Taalavaadyagala Ullekha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87	20/-
4. Taala Sangraha (Compilation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print)	-
5. Psychology of Laya by Prof. S. K. Ramachandra Rao (lecture on 22.9.86), Released on 1.6.88	20/-
6. Taala Dasa Praanaas by S. R. Janakiraman (lecture on 31.5.82) Released on 1.6.88	20/-
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8. Chandassinalli Taala Layagalu in Kannada by Prof. M. Rajagopacharya, (Talk on 4.9.88) Released on 4.9.89	20/-
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